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CONTENTS

	PAGE
TRIBUTE TO THE BRITISH ANTIQUE DEALER—15	151
THE VILLA LECHI AT MONTIRONE	153
CAVALIERE D'ARPINO, TASSI, GENTILESCHI AND THEIR ASSISTANTS. A STUDY OF SOME FRESCOES IN THE VILLA LANTE BAGNAIA	LUIGI SALERNO 157
A FEW DRAWINGS BY FRANCESCO VANNI	P. A. RIEDL 163
VENETIAN GLOBES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES	GIOVANNI MARIACHER 170
VINCENZO PACETTI	HUGH HONOUR 174
A FLORENTINE MOSAIC TABLE TOP	ERWIN NEUMANN 182
G. D. TIEPOLO AND THE ARANJUEZ PORCELAIN ROOM	HUGH HONOUR 183
AN ITALIAN SKETCHBOOK BY ROBERT ADAM, CLÉRISSEAU AND OTHERS	JOHN FLEMING 186
THE CONNOISSEUR'S DIARY.	195
FRENCH MAGNIFICENCE	198
FORTHCOMING SALES	200
BOOKS REVIEWED	203
BOOK PRODUCTION NOTES	RUARI MCLEAN 208
BOOKS RECEIVED.	208
ROUND ABOUT THE GALLERIES	ADRIAN BURY 209
IN PRAISE OF EARTH	212
OLD CROME IN AMERICA	NORMAN L. GOLDBERG 214
THE CONNOISSEUR IN AMERICA	MALCOLM VAUGHAN 218

ON COVER

POPE URBAN V ROBIN THE GESUATI FRIARS BY TITIAN
In the possession of Central Picture Galleries, 624 Madison Avenue, New York, 22, N.Y., U.S.A.

COLOUR PLATES

THE BALLROOM OF THE VILLA LECHI AT MONTIRONE 152
THE BIRTH OF ORION BY SALVATOR ROSA 201
In a Private Collection
PAGE FROM VINCENT DE BEAUVAIS, MIREOIR HISTORICAL, GHENT, CIRCA 1475 202
To be sold in Part 3 of the Dyson Perrins Collection at Messrs. Sotheby's on November 29th

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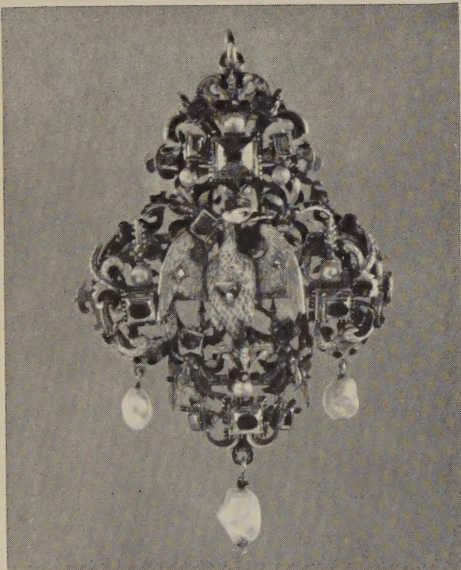
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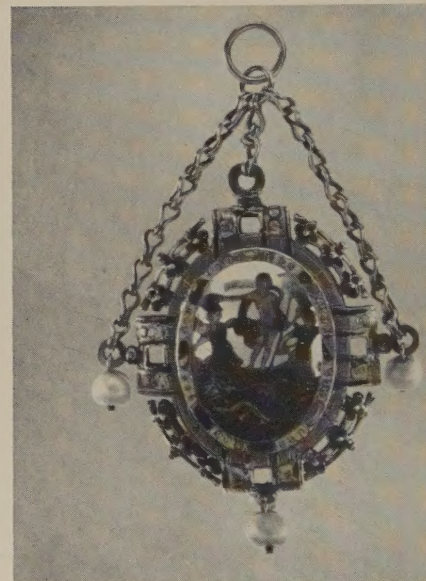
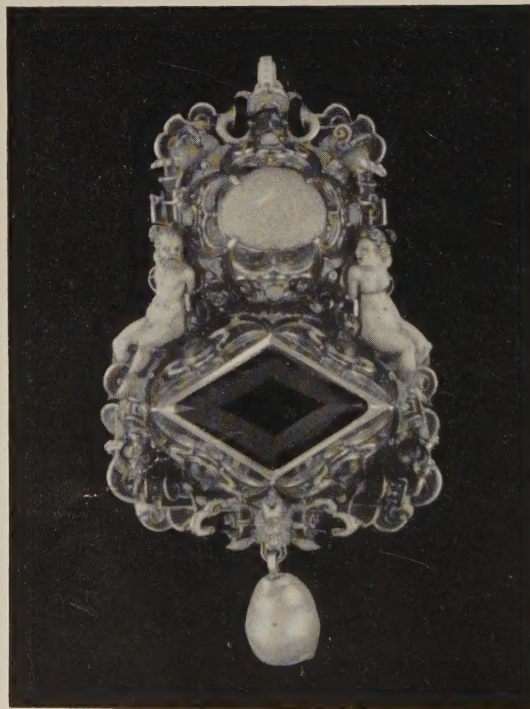
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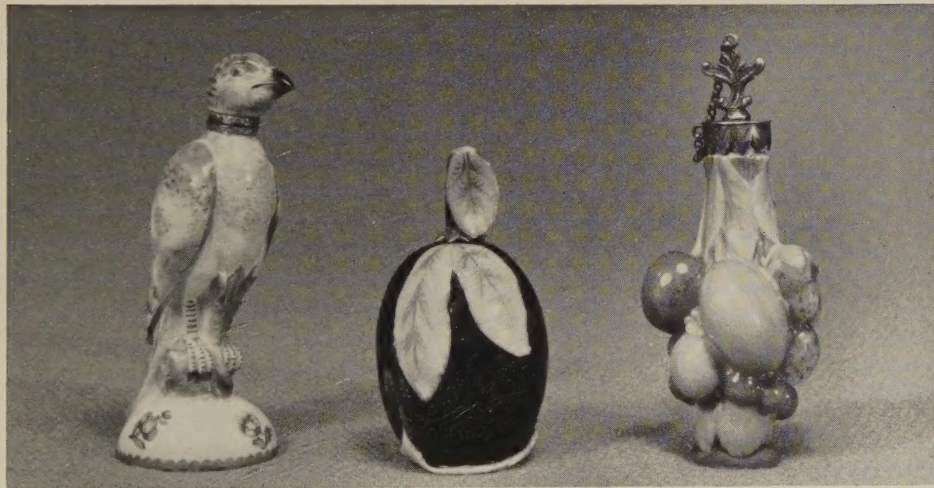
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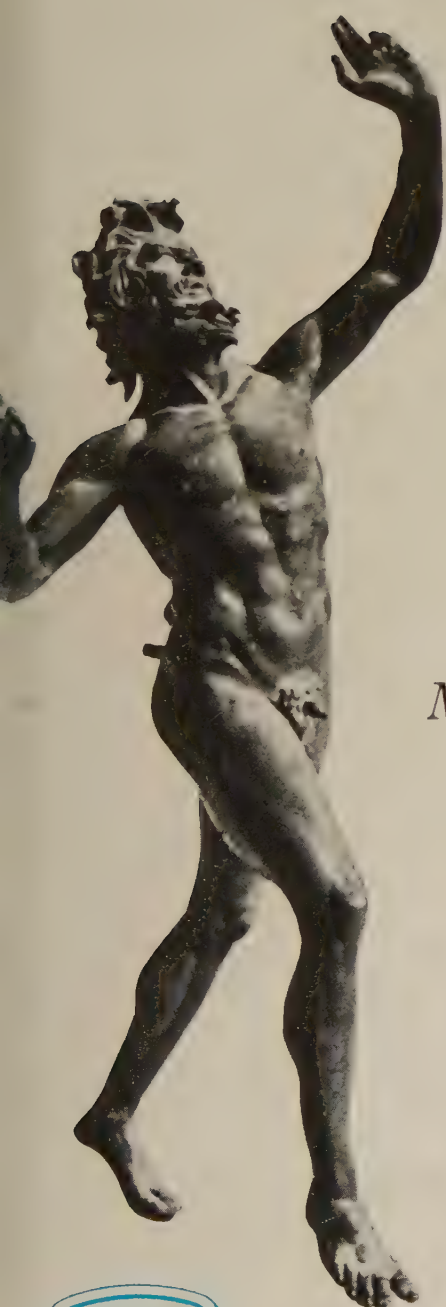
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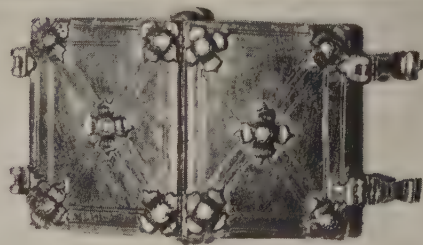
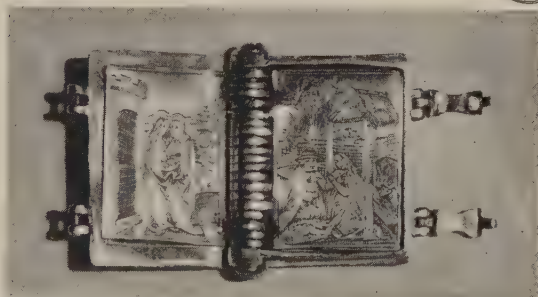
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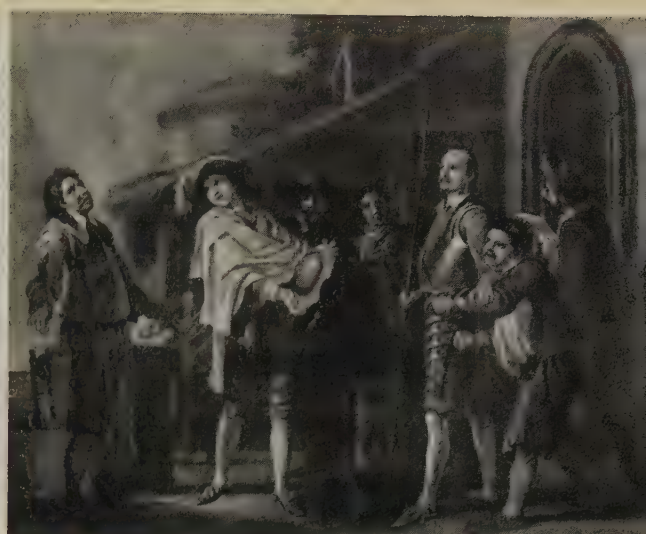
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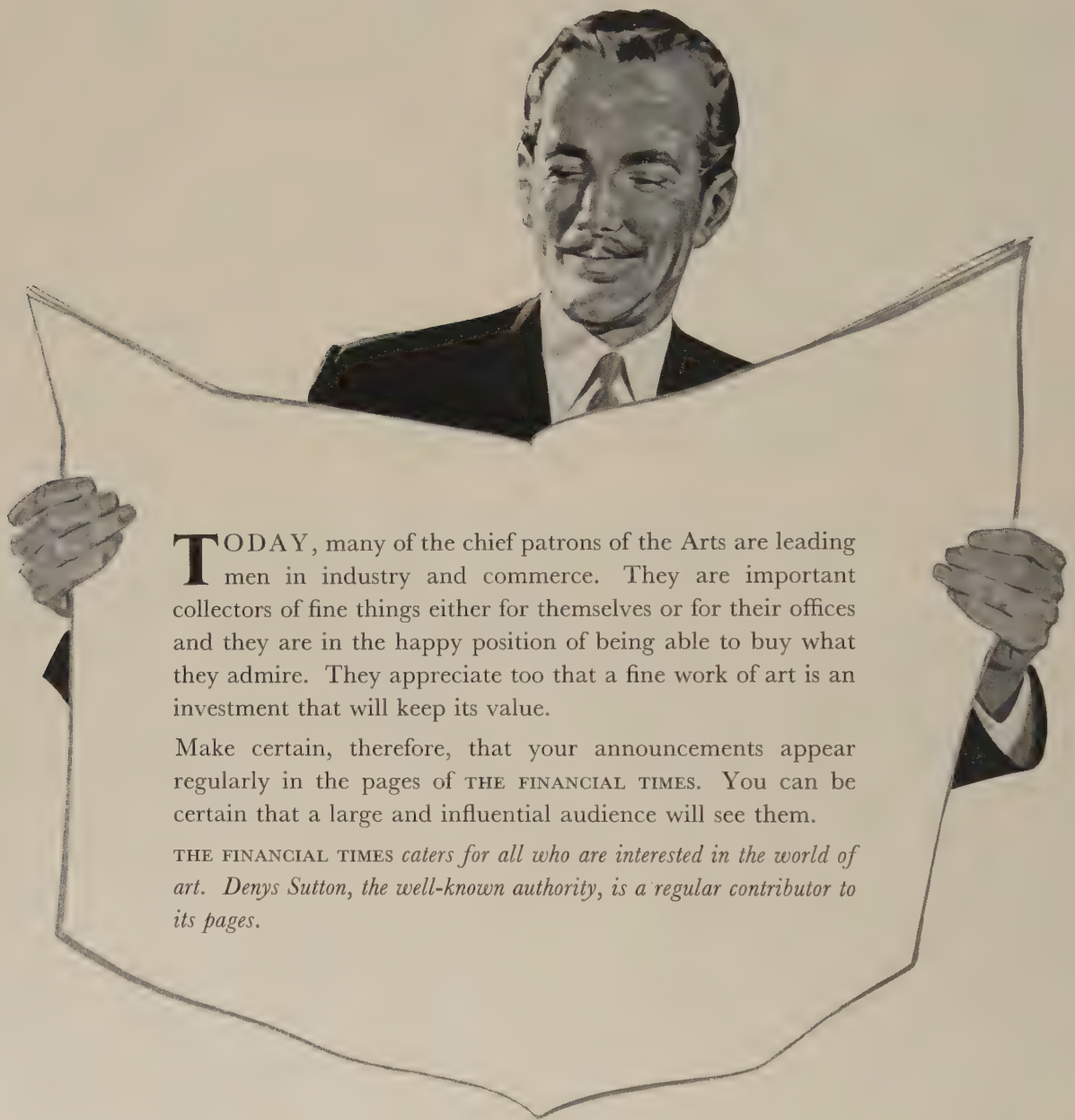
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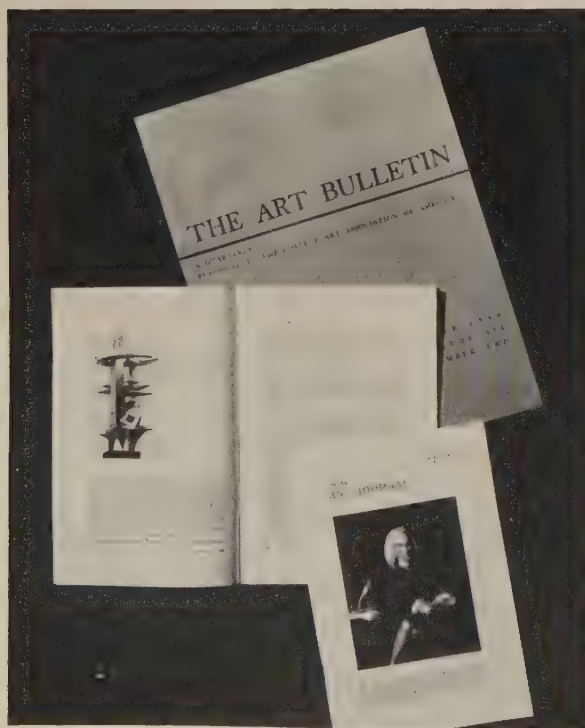
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Exhibited: Exposition Retrospective de Bruxelles, 1873.

Literature: Henry Harisse 'Louis Boilly' p. 130, No. 508.



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Literature: 'L'Atelier de Renoir' Published by Bernheim-Jeune, 1931
Vol. I. plate 73. No. 229



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Literature: Baron R. Portalis, *Honoré Fragonard, sa Vie et son Oeuvre* (pp. 115, 275). Commemorative Catalogue of the Exhibition of French Art. Royal Academy, London (p. 47)

Exhibited: Paris, Musée des Arts Décoratifs, June-July 1921. Exposition des Oeuvres de J.-H. Fragonard, under the patronage of the French State for the benefit of the Musée Fragonard at Grasse. No. 16, reproduced



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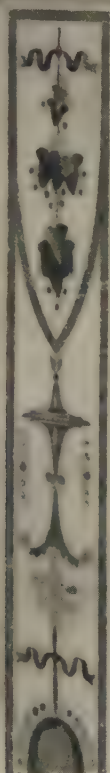
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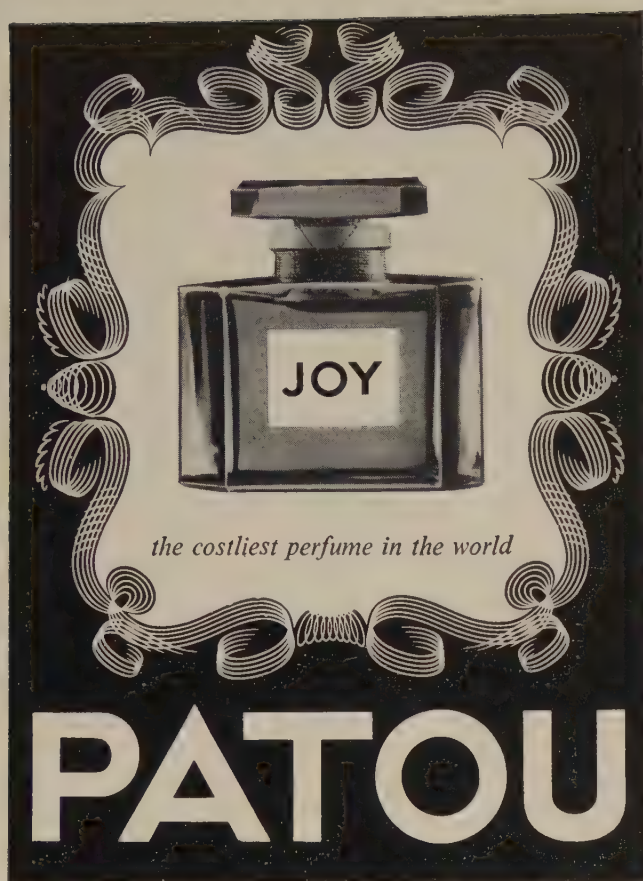
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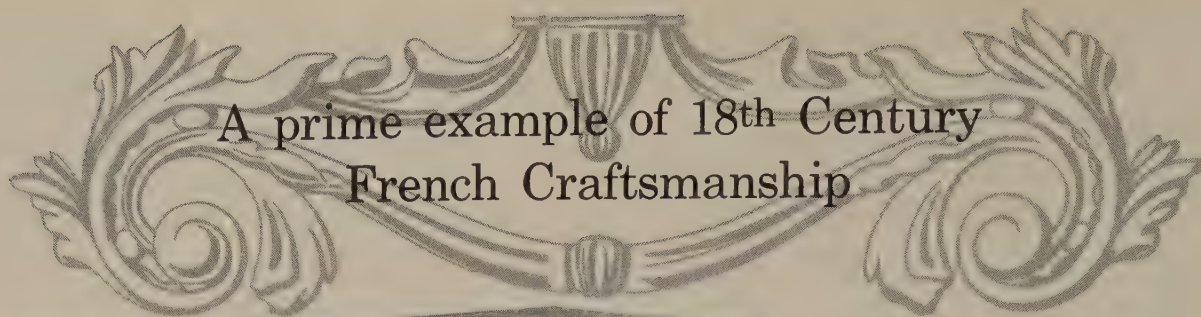
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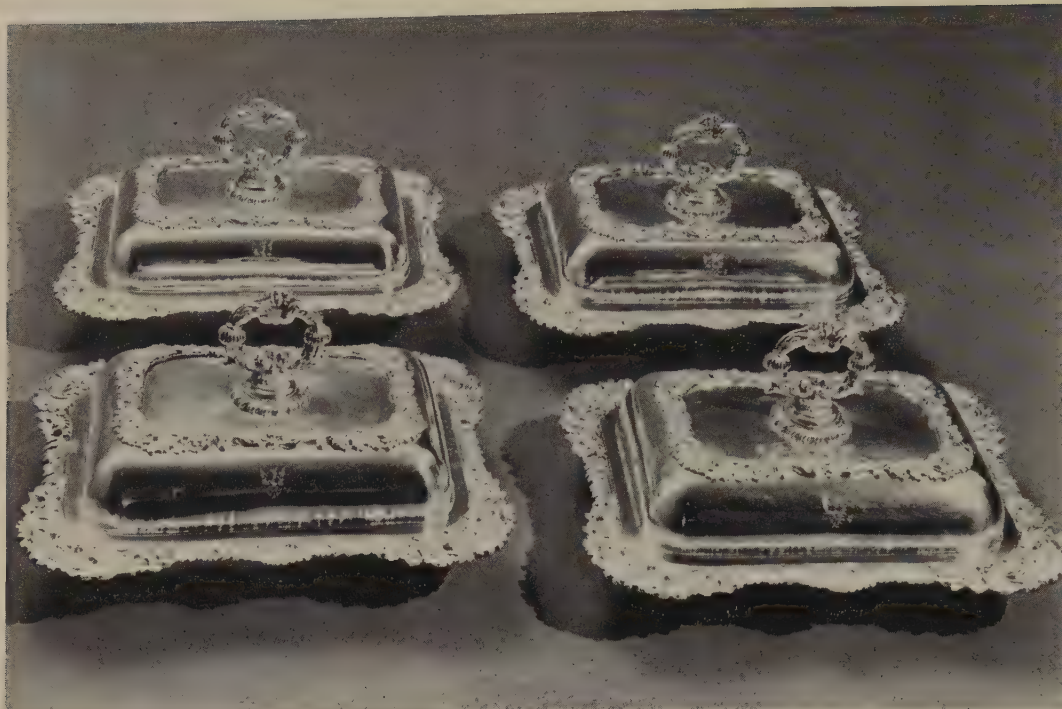
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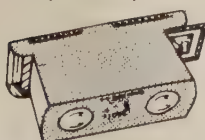
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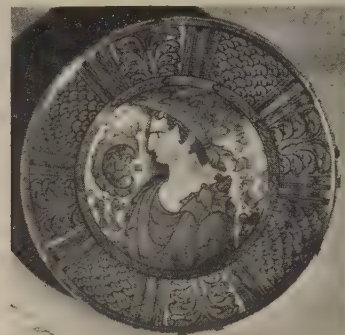
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Urbino Pilgrim Jar, by Orazio Fontana,
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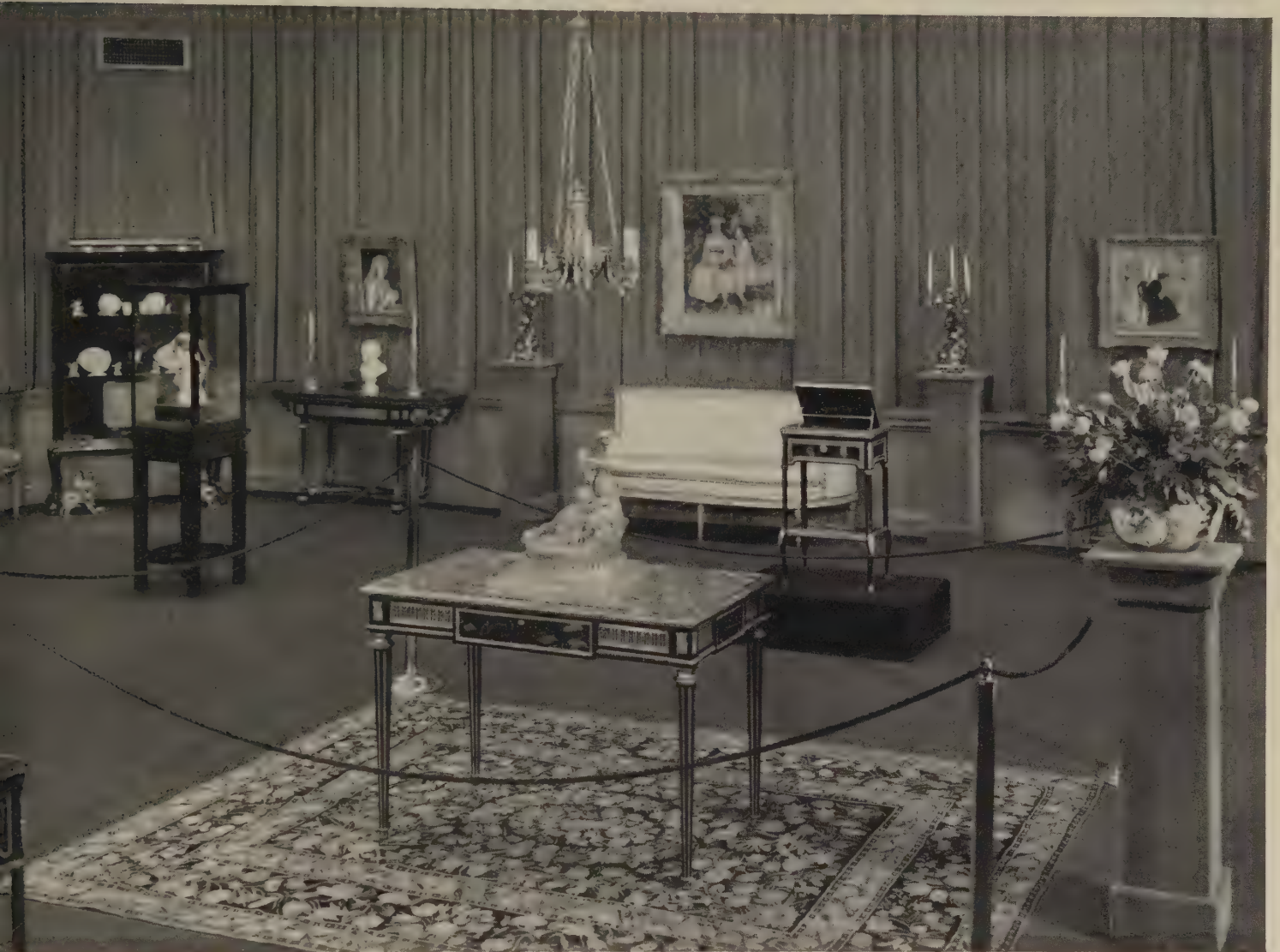
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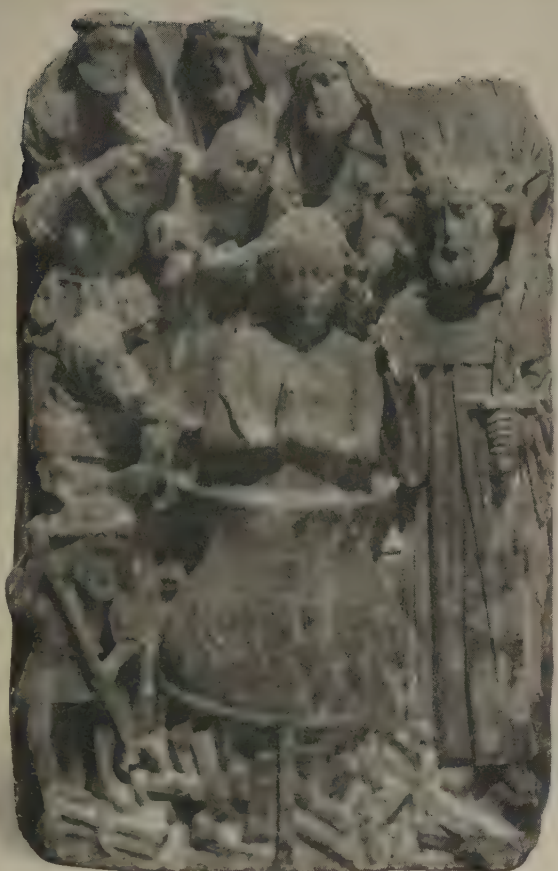
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Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution either at home or abroad.





The Villa Lechi at Montirone

MONTIRONE lies a few miles to the south of Brescia in the prosperous farmland of the Lombard plain, a beautiful and unspoilt part of the country seldom visited by tourists. It is a quiet agricultural village dominated by the Villa Lechi which shelters behind a genial and unpretentious façade an interior of the utmost splendour. Built in the territory of the Venetian Republic, not far from the Lombard border, the villa reveals a happy compromise between Lombard solidity and Venetian fantasy. Unlike the vast majority of Venetian villas, it still preserves much of the furniture made for it in the eighteenth century. And although the greater part of the collection of pictures which hung in this house and the Palazzo Lechi in Brescia has been dispersed—two of them, including a striking double portrait by Lotto, are now in the National Gallery, London—the rooms contain several canvases of outstanding interest to students of *seicento* painting.

The Lechi family acquired the Montirone estate in 1724, and ten years later the three brothers, Conte Pietro (who played the leading part), Conte Bernardino and the Abate Angelo Lechi, began to make plans for building a villa on it. Their choice of architect fell on Marc' Antonio Turbino, a native of Lugano who had settled in Brescia where he had already built one palace and was re-arranging the interior of the Palazzetto Lechi. In 1738 he was commissioned to produce a design for the villa, and in the following July the building was begun. Before the beginning of December the ground floor had been completed and the pillars

of the entrance hall were put in place (No. 2). The structure of the central building was finished by the end of November, 1741, and work was promptly begun on the interior. Three years later, Giacomo Lecchi, a Milanese *quadraturista*, was painting the ceilings of the apartment on the mezzanine floor (No. 7) and in 1746 he was assisting Carlo Carlone in painting the magnificent fresco decorations in the ballroom (see colour plate opposite). During the next fourteen years various additions were made to the central block of the villa: the stables were built in about 1750, the chapel (which has a canvas by G. B. Pittoni over the altar and frescoes by the Brescian painter Francesco Savani) in 1754, and by 1760 the two wings stretching towards the park had been constructed to the design of Marc' Antonio Turbino's more illustrious son, the mathematician and architect Abate Gaspero Antonio Turbino. The formal garden at the back of the house was also laid out before 1760.

On the death of Conte Pietro Lechi in 1764 the villa passed to his two sons, Galeano and Faustino. The elder, Conte Galeano, entertained lavishly at Montirone, and surrounded himself with a gang of braves which made him the talk of the whole Brescian district. In 1781 he was apprehended by the Venetian government and imprisoned in the notorious *Piombi* from which he succeeded in escaping in 1785 (a rare feat which had also been performed by Casanova). For the rest of his life he was an exile, forced to travel from one Italian state to another. His brother, Conte Faustino Lechi, who used the villa during the *villeggiatura*

The ballroom, painted in fresco by Carlo Carlone (whose signature is on the collar of the pug-dog) and Giacomo Lecchi in 1746. The two figures walking down the stairs are portraits of Conte Pietro Lechi, the builder of the villa at Montirone, and his wife. (Above) 1. The garden façade of the villa. The central block was built to the design of Marc' Antonio Turbino between 1739 and 1741 and the wings stretching towards the garden were added before 1760. Photography: *Allegri, Brescia*.

2. The entrance, open to the garden on both sides, designed by Marc' Antonio Turbino and completed in 1740; the Vicenza stone statues and the *casapanche* date from about 1745.

3. The staircase leading to the gallery on the *piano nobile*, decorated with frescoes by Giacomo Lecchi and Carlo Carlone in 1745 (the central panel of the ceiling is a modern replacement of the original which was destroyed in the last war).

4. Detail of a frieze from a room on the *piano nobile*, probably painted by Giacomo Lecchi.

2



3

and hunting seasons each year from 1786 to 1799, was a man of a very different stamp. A collector of paintings and a musician, he had entertained in 1773 the young Wolfgang Amadeus Mozart and his father who remarked that he was a 'starker Violinspieler, grosser musikverständiger und liebhaber'.

At the time of the Austro-Russian invasion of Italy in 1799 the Lechis found it prudent to leave Montirone for Genoa where Conte Faustino died. The villa was jointly inherited by his seven sons who entertained Napoleon there in June, 1805, shortly after he had been crowned King of Italy. The cup from which he drank coffee is preserved, and the house has a room with Empire furniture which belonged to Maria Luisa of Bourbon-Parma. The brothers were enthusiastic supporters of Napoleon. Two of them served as generals in his forces and incurred the displeasure of the Austrian government after 1815. On the death of the elder, Conte Giuseppe, the house passed to his adopted daughter; and from her daughter it was bought back into the family by the grandmother of the present owner, Conte Antonio Lechi.

Entering the house from the road, the visitor passes through the grandiose central archway or hall to a small group of rooms on the ground floor: an armoury to the right, a dining room with overdoors by Zuccarelli (No. 5) and a library to the left. A monumental staircase with *putti* standing at the angles and an amiable lion sliding down the banisters leads to the frescoed gallery on the *piano nobile* (No. 3). Opening off this are the main rooms of the house decorated with eighteenth-century furniture and paintings by Alessandro Turchi (No. 6), M. A. Franceschini, E. Salmeggia, Francesco Trevisani and others. Several of these rooms have elaborate painted friezes by Giacomo Lecchi one of which includes a view of the house and some prospects of ruin among the scroll-work (No. 4). But the crowning glory of this



5. One of four overdoors, by Francesco Zuccarelli, in a room on the ground floor.

6. *The Rape of Proserpine* by Alessandro Turchi, called l'Orbetto. This picture and its pendant, *Acis and Galatea*, have close similarities with two paintings by Turchi of Hercules (Schloss Schleissheim) which were executed before 1620.

7. The Drawing Room of the apartment on the mezzanine floor. The ceiling is painted with a formal arrangement of scrolls and floral motifs by Giacomo Lecchi (1744), the painted doors are traditionally ascribed to Zuccarelli, and the walls are hung with yellow *moiré* silk. All the furniture was made for the apartment, probably in Venice. Above the sofa hangs a pastel of the notorious Conte Galeano Lechi by an anonymous Brescian artist.

8. A console table and two chairs of red and gold *lacca contrafatta* made for the mezzanine apartment in the 1760's. The pastel above the table is by an anonymous Brescian portrait painter and represents Margherita and Galeano Lechi as children.



9

9. This screen, erected in about 1760, divides the courtyard formed by the house and its wings from the formal garden and, to the right, the wooded *giardino Inglese*, which was laid out in the early nineteenth century.

10. The interior of the stables, erected in about 1750, with a frescoed ceiling representing Apollo driving the horses of the sun, by an unidentified artist, probably of the Brescian school.

floor and, indeed, of the whole villa is the magnificent central ballroom painted with *trompe l'oeil* architecture and figures by Giacomo Lecchi and Carlo Carlone (see colour illustration). The ceiling of the room depicts the *Glorification of Conte Pietro Lechi*. The sketch for it by Carlone is in the collection of Mr. Denys Sutton, and was exhibited at Burlington House last winter.

In striking contrast to the lofty magnificence of the ballroom is the suite of little guest rooms on the mezzanine floor. These five rooms have ceilings painted by Giacomo Lecchi; three of them have walls hung with yellow *moiré* silk, while the entrance hall is decorated with frescoes of 1799 (replacing the original silk hangings) and the bathroom with little views of landscapes and ruins painted in 1780. The floors are of the characteristically Venetian 'terrazzo di marmorin'. The doors are painted with two romantic landscapes on each side, attributed to Francesco Zuccarelli, and the Venetian lacquer furniture is that made for the apartment in the 1760's. Even the curtains are of the period. In fact, this exquisite little suite of rooms presents a unique example of untouched Venetian interior decoration.

The information in this article is based mainly on Giacomo Lechi: *Cenni Storici e Descrittivi sul Palazzo dei Conti Lechi in Montirone*, Brescia, 1959. *The Connoisseur* is greatly indebted to Conte Antonio Lechi for permission to visit and photograph his villa. The house is not normally open to the public.

10



Cavaliere d'Arpino, Tassi, Gentileschi and their Assistants

By Luigi Salerno

THE Villa Lante at Bagnaia, famous for its formal Renaissance garden, consists of two main buildings, or *palazzine*, both of which are richly decorated inside with frescoes. The present article is devoted to those in one of the *palazzine* only, that which was built by Cardinal Montalto and decorated to his orders between 1613 and 1615. Little study has previously been given to this cycle of frescoes and only the contributions of Agostino Tassi, Orazio Gentileschi and the Cavaliere d'Arpino have as yet been identified. Claude Lorraine has been mentioned as one of the artists working there, but no definite trace of his hand has been detected among the paintings in the various rooms.¹ Nevertheless, great interest attaches to this pictorial series, for it is by a group of artists who were working together in Rome between 1611 and 1617 in the Palazzo Borghese, now known as the Palazzo Pallavicini-Rospigliosi, and the papal palace of the Quirinal and who, in fact, dominated the second decade of the Roman baroque. Only recently has any attempt been made to identify the individual hands of these painters among the works they executed in Rome.² Hence the importance of the frescoes in the Montalto *palazzina* of the Villa Lante which shed further light on their artistic personalities.

In 1611 Tassi and Gentileschi were working together in the Palazzo Pallavicini-Rospigliosi and painting frescoes (which have since vanished) in the *sala del concistorio*³ of the nearby papal palace. During this year of close collaboration, Gentileschi asked Tassi to instruct his fifteen-year-old daughter, Artemisia, in the art of perspective of which he was a master. Unfortunately Tassi took advantage of the lessons to debauch the girl. He promised to marry her but as he broke his word he was denounced by Gentileschi and as the result of a trial, of which the details survive, he was thrown into prison in March, 1612.⁴

Next year Tassi was working at Bagnaia, as is proved by the statement he made in a later trial. On the 8th October, 1619, he declared: 'Six years ago I was working at Bagnaia in the *Barcho* of that Lord Cardinal Montalto. . . .', adding that he worked there for two and a half years. Giving the names of his collabora-

tors, he declared 'I was the head and in charge of all'.⁵ But according to Passeri, the Cavaliere d'Arpino summoned Tassi to Bagnaia as his collaborator.⁶ That the Cavaliere d'Arpino was actually engaged on work at Bagnaia is proved by the statement made by a certain Francesco di Orazio di Castiglione at the same trial in 1619: 'When I went to Bagnaia there was a Frenchman, Claudio, who was assistant to the Cavaliere Giuseppe and lived in the lodge below'—the Cavaliere d'Arpino's name was, of course, Giuseppe Cesari. 'There was Pasquale Regnicolo', the same witness continued, 'there was Filippo . . . Nicolo . . . Then Pasquale left and Giovanni d'Ancona came'. A more lively picture of the band of artists working together in the Villa Montalto was given by Tassi himself: 'There were three rooms; all the Frenchmen slept in one, I slept in another with Cecco del Caravaggio, and the other Frenchman slept in the hall'.⁷

It will be noted that the name of Gentileschi does not appear in these documents. The rupture between the two friends, caused by the seduction of Artemisia and the trial of 1612, suggests that it was unlikely that they should have been collaborating in 1613. But as Tassi and Gentileschi were again working together on the frieze of the *Salone dei Corrazieri* in the Quirinal in 1616-1617, we may assume that the breach in their friendship was later healed. In any case, Passeri mentions Gentileschi as collaborating with Tassi at Bagnaia.

To turn to the other members of this group: 'Claudio' is certainly Claude Lorraine, though the documents occasionally refer to him as a Burgundian instead of a Lorrainer.⁸ We do not know of any Carlo from Burgundy, nor can we identify the Flemish Bartolomeo whom Tassi mentioned as his assistant.⁹ Pasquale Regnicolo is another mysterious personage; he may have been a Frenchman whose name was distorted. But whoever he was, he seems to have left soon and his place was taken by Giovanni d'Ancona, who presents a further problem. He cannot be identified with 'Giovanni Antonio Galli', Tassi's collaborator at the Quirinal (and, according to Professor Longhi, the author of a picture in the museum of Ancona) since it is not known

¹ For a recent guide to the villa see A. Cantoni: *La Villa di Bagnaia (Villa Lante)*, Rome, 1957. Some frescoes are illustrated in J. Hess: *Agostino Tassi*, Munich, 1935. On the presence of Claude Lorraine see F. Boyer: 'Les Années d'Apprentissage de Claude Lorraine à Rome (1613-1625)' in *Actes du XIII Congrès international d'histoire de l'art*, Stockholm, 1933, pp. 173-178.

² R. Longhi, 'Presenze alla Sala Regia' in *Paragone*, 1959, No. 117, p. 29 ff., attempts to distinguish the various hands in the frieze of the *Salone dei corrazieri* in the Quirinal.

³ For information on the Palazzo Pallavicini-Rospigliosi and the *Sala del Concistorio* in the Quirinal see my notes in G. Mancini: *Considerazioni sulla Pittura*, Rome, 1956-7, Vol. II, pp. 47 and 188.

⁴ Numerous documents referring to Bagnaia were published by A. Bertolotti, 'Agostino Tassi, suoi scolari e compagni a Roma' in *Giornale di Erudizione Artistica*. Vol. V, 1876, p. 193 ff.

⁵ Bertolotti, *op. cit.* p. 208; Tassi declared in 1619: 'Io me ricordo haver detto nell' altri miei esami che so stato a lavorare a Bagnaia, dove stei dui anni e mezzo in circa, che dipingevo nel Barcho per signor Cardinal Montalto et c'havevo garzoni e lavoranti che ci tenni un man di francesi et uno si chiamava Carlo Borgognone, Claudio di Lorena, Bartolomeo fiammengo, un certo Martio Ganassin e non ce lavorava altro; questi stavano tutti con il signor Cardinale, ch'io non tenevo nessuno a soldo uno, ma ero capo et havevo cura di tutti.'

⁶ J. Hess: *Die Künstlerbiographien von Giovanni Battista Passeri*, Leipzig and Vienna, 1934, p. 123 ff.

⁷ Bertolotti, *op. cit.* p. 201.

⁸ M. E. Rothlisberger: 'Les fresques de Claude Lorraine' in *Paragone*, 1959, No. 109, p. 42, declares that it is not possible to recognize Claude's hand at Bagnaia.

⁹ Bertolotti, *op. cit.*, p. 209.



I

1. A detail of the frescoed ceiling in the loggia of the *palazzina* Montalto, Villa Lante, Bagnaia. The architectural *trompe l'oeil* is by Agostino Tassi, the allegorical figure by Orazio Gentileschi; the *putti* and the lion are probably painted by Marzio Ganassini after a design by d'Arpino.

2. The stuccoed and frescoed ceiling of the *salone*. The central panels were designed by the Cavaliere d'Arpino but most of the painting was probably executed by Marzio Ganassini.

2



3. *Diana*, by Marzio Ganassini after a design by the Cavaliere d'Arpino, a detail of the ceiling illustrated in No. 2.





4. A detail of the frieze in the *salone*. The *trompe l'oeil* star in the corner was designed and painted by Agostino Tassi who also designed the rest of the frieze which was painted with the assistance of Marzio Ganassini.

5. A battle-piece in the entrance hall, here attributed to Marzio Ganassini.

6. *The Martyrdom of St. Andrew* by Marzio Ganassini; S. Maria della Consolazione, Rome. This fresco supports the attribution to Ganassini of certain paintings in the Villa Lante.

7. The ceiling of a small room, designed by the Cavaliere d'Arpino who probably painted the central figure and left the execution of the other figures to an assistant, perhaps Niccolò de Felice.

whether Galli was a native of Ancona. Moreover, the documents always refer to Galli as Giacomo and not as Giovanni Antonio, a name erroneously repeated nowadays.¹⁰ Equally obscure is Lorenzo Francini who asserted that he had worked for Tassi at Bagnaia for two years. The Filippo we have already mentioned is Filippo Franchini, Tassi's brother-in-law and his assistant at the Quirinal.

Three other painters may be identified. The first is Nicola de Felice da Pesaro whose name appears also as 'Trometta' which must be a deformation of the surname, Trombetta. He declared at the trial that he had worked at Bagnaia and by reference to his known works it is possible to trace his hand there.¹¹ The second is Marzio Ganassini, another painter whom Tassi calls an assistant,

¹⁰ R. Longhi, *op. cit.*, is mistaken in attributing to Giacomo Galli, called Spadarino, the *Sant' Antonio e il Bambino Gesù* in the church of SS. Cosma e Damiano, Rome. This picture is in fact assigned to Carlo Saraceni in a contemporary manuscript of about 1617 (G. Mancini: *op. cit.*, Vol. I, p. 305; Vol. II, p. 212). This testimony cannot be contradicted without precise arguments, which are still lacking, for the picture is very similar to other works by Saraceni. On the question of the distinction between Spadarino and Mao Salini I must add to my hypothesis (*Commentari*, 1957, Vol. VIII, p. 7, No. 1) that Salini was responsible for a canvas in S. Giovanni dei Fiorentini, Rome, which the guide books ascribe to Giovanni Battista Vanni, must now be rejected as the attribution to Vanni has been proved by documents (E. Rufini: *S. Giovanni dei Fiorentini*, Rome, 1957, p. 85). Nevertheless, Vanni was very near to Salini, a fellow pupil of Baglione's, and the connection between them is confirmed by a picture in a private collection, representing an angel offering the Madonna and Child a basket of fruit, by Vanni in which the still-life is exactly in the style of Salini. The *St. Irene Healing the Wounds of St. Sebastian* in the Villa Albani (Alinari photograph No. 27757) may probably be attributed to Vanni. To Salini's *oeuvre* we may add a hitherto unattributed altarpiece at Torri in Sabina (L. Mortari: *Opere d'Arte in Sabina dall' XI al XVII secolo*, Rome, N.D., p. 58, No. 42, pl. 48, as anonymous). Spadarino's *oeuvre* could be increased by the addition of other certain works.

¹¹ For Nicolò de Felice see the biography by G. Baglione: *Vite*, Rome, 1642, p. 125.

who may be identified with the Marzio di Colantonio Romano whose life was written by Baglione.¹² The third is Cecco del Caravaggio, whose personality has been reconstructed by recent criticism and who is now fairly well known.¹³

It is not difficult to distinguish the various hands in the loggia on the ground floor. All the illusory architectural effects are by Tassi's, for he was a master of *trompe-l'oeil* or, as it was then called *quadraturismo* or *pittura prospettiva*, which was an essential feature of baroque decoration. The allegorical figures in the ceiling which Passeri ascribes to Gentileschi were certainly designed by the painter, though only two seem to have been painted by him: those which show the greatest skill in execution, a characteristic of almost crystalline transparency in the shadows, and a particular subtlety of line.¹⁴ The other figures were painted to designs by Gentileschi (similar to figures in the Quirinal) by the artist who painted the lion and the *putti*, a pupil of the Cavaliere d'Arpino (No. 1).

This pupil may be recognized by a certain clumsiness, redeemed by a lively touch, evident in the ceiling of the *salone* or great hall on the *piano nobile* which d'Arpino certainly designed and left largely to be executed by his pupils. This great ceiling consists of five oblong and ten oval panels divided from each other by a framework of *stucchi*, the five main panels representing the goddesses Minerva, Diana, Venus, Juno and Ceres, each of whom

¹² G. Baglione: *op. cit.*, p. 165.

¹³ For Cecco del Caravaggio see R. Longhi: *Proporzioni*. His only documented work is the *Expulsion of the Money-Changeers from the Temple*, formerly in the Giustiniani Collection, now in Berlin.

¹⁴ I do not consider the figure illustrated by J. Hess: *Agostino Tassi, cit.*, pl. vii, and the other similar to it, to be by Gentileschi.



8

8. The ceiling of another small room, similarly by the Cavaliere d'Arpino with the help of an assistant, probably Niccolò de Felice.

9. A scene from Roman history here attributed to Cecco del Caravaggio. This fresco is in the entrance hall, opposite No. 5.

9





10

10. A ceiling with four frescoed panels of scenes from the life of Moses, attributed to Cecco del Caravaggio (?).

11



11. *Christ Driving the Money-Changers from the Temple*, the only documented work by Cecco del Caravaggio. Staatliche Museen, Berlin.

12



13



14



is seated in a chariot drawn by symbolical animals (No. 2). The complete absence of perspective effects is conspicuous even at a first glance. D'Arpino relied for *trompe l'oeil* on Tassi who displayed his mastery of the genre in the false architecture of the frieze in the same room. Passeri records that Tassi painted 'a large mathematical star, designed with curious skill': that is to say the star on the crest of the Peretti-Montalto family arms which is painted in each corner of the room (No. 4). Tassi's skill in opening out the walls in illusory perspective here contrasts strongly with the traditional work of d'Arpino who remained a mannerist painter untouched by the new desire for realism.

There can be little doubt that the lions and the *putti* on Tassi's frieze and a great many of the scenes on the ceiling were executed, to d'Arpino's designs, by Marzio Ganassini. If the horses which draw Diana's chariot (No. 3) are compared with those in the battle-piece painted on the right wall of the entrance hall, leading out of the *salone*, it will be seen that Marzio worked there also; there are the same distortions which were perhaps intended to give greater liveliness to the animals but make them appear a little ridiculous. Marzio Ganassini's authorship of this battle-piece is confirmed by Baglione's assertion that 'this *virtuoso* recently painted battles on a small scale, and did this very well . . .' The *putti* in this entrance hall seem also to be by Marzio and are similar to those in his known work in S. Cecilia in Rome. It is of course by a study of his other documented works in Rome that I have been enabled to identify his hand at Bagnaia.¹⁵

Two other rooms have ceilings designed by the Cavaliere d'Arpino (Nos. 7 and 8). The central allegorical figures in both were probably painted by him, but the Sybils and Virtues in the segments are by a collaborator, perhaps Niccolò de Felice whose works in S. Maria dell'Orto and the Aracoeli show similarities with them. In any case, the artist cannot be identified with the hand we have traced in the *salone*, loggia, and entrance hall. The lunettes in these two rooms are painted with small figures in landscape backgrounds representing scenes from the life of Moses. Tassi may have collaborated here: but Claude Lorraine was too young to have been involved.

Finally, the most interesting identification concerns the authorship of a scene, opposite Ganassini's battle-piece in the entrance hall, showing a kneeling king who seems to be making an act of submission to some conquering Romans. A pre-Poussinesque classicism is evident here, together with a realism

characteristic of such a Caravaggesque painter as Cecco del Caravaggio. To the list of the canvas paintings by this shadowy artist I can now add two others: the *San Lorenzo* in the Oratory of S. Filippo Neri at S. Maria in Vallicella (of which there is a copy in a private collection) and the *Conjuror* in the Wellington Museum, Apsley House, London (Cat. No. 1547). In these, and other canvas paintings, he reveals a fondness for *trompe-l'oeil* which might well have been derived from Agostino Tassi and also for archaeological elements, low reliefs, vases and trophies (No. 10). Cecco del Caravaggio, who was possibly a Frenchman, may have acquired this taste for the antique and realistic illusionism while working at Bagnaia under Tassi.

This realistic and anti-mannerist trend, represented by Tassi and by the Caravaggesque Gentileschi and Cecco, who even took his name from Caravaggio (though his Caravaggesque qualities are less obvious in these frescoes than they would be in an oil painting), is found again in the ceiling of a small room only recently discovered and of great interest. Within a rich stucco decoration (No. 10), incorporating the arms of Cardinal Montalto, there are four biblical scenes, somewhat damaged but still clearly recognizable: *The Finding of Moses* (No. 12), *Moses and the daughters of Reuel*, *The Burning Bush* (No. 13) and *The Journey of the Israelites* (No. 14). Some elements in these compositions are reminiscent of analogous scenes in the *salone dei corazzieri* in the Quirinal, the work of Carlo Saraceni and, perhaps, his right hand man, Spadarino.¹⁶ But in at least two scenes, *The Burning Bush* and *The Journey of the Israelites*, there is an almost intimate realism, intense and vigorous, which draws strength from its very simplicity and seems to anticipate the *Bamboccianti*. I consider that these works should also be attributed to Cecco del Caravaggio or to one of the Frenchmen mentioned in the documents as having been active at Bagnaia.

The particular character of the pictorial decoration of this *palazzina* is therefore due to the collaboration of two distinct groups of artists who represent opposing tendencies: the mannerists—Cavaliere d'Arpino, Marzio Ganassini, Niccolò de Felice—and the more realistic painters—Tassi, Gentileschi and Cecco del Caravaggio. They worked together in the same rooms mingling their personal styles in an eclectic manner which was full of liveliness and unusual charm even if not truly harmonious. The other assistants, as yet unidentified, must have worked on the grotesques, the *stucchi*, and still more humble tasks such as the laying in of outlines, preparation of colours and setting up of scaffolding. The part played by the Cavaliere d'Arpino in every room confirms Passeri's assertion that it was he who directed the whole decorative scheme.

¹⁵ The following works by Marzio Ganassini, cited by Baglione, are still extant: frescoes of scenes from the life of the Madonna in S. Maria in Aracoeli (ninth chapel on the left); the frescoes in the chapel of S. Andrea in S. Maria della Consolazione; the frescoed ceiling of the atrium to S. Cecilia. In the cycle of frescoes devoted to St. Andrew there is one showing the Saint with mounted Roman soldiers, very similar to the battle-piece in the entrance-hall at Bagnaia (No. 5). The *putti* at S. Cecilia are closely related to those in this room and other rooms at Bagnaia.

¹⁶ The presence of Spadarino in the Sala Regia is confirmed by the similarity of his scenes with those of Saraceni; see R. Longhi: *Paragone* 1959, No. 117, figs. 6 and 7.

A Few Drawings by Francesco Vanni

By P. A. Riedl

THIS article is concerned with two paintings by the Sienese artist Francesco Vanni (1563-1610) which have for long been well known and have been studied by several historians of art.¹ It has not been my intention to weigh up the judgments of former critics or to pose afresh the question of the possible influence of Baroccio and contemporary Bolognese painters in these works. The article is intended to publish two groups of drawings (only one of which has previously been reproduced) which are connected with the paintings and which illustrate Vanni's spontaneity and other gifts as a draughtsman while affording a vivid glimpse of his creative process.

The first series of drawings is connected with the painting *St. Ansano baptizing the Sienese* in Siena Cathedral (No. 1).² The contract of 1593 between Vanni and the Opera del Duomo survives and the completion date of the picture, 1596,³ is also known. Because of the honour of being given this commission the artist worked long and intensively at the composition. The contract lays down the subject as follows: in the lower half Vanni was to depict St. Ansano baptizing the Sienese, and above, to show the Virgin commending the city to her Heavenly Son, all 'sicondo il disegno che n'ha lasciato di sua mano ne l'Opera'. This 'disegno' was to be 'migliorare et ampliare secondo le regole buone de l'arte sua'. The drawing referred to here is identical with one acquired by the Worcester Art Museum, Mass., a few years ago (No. 4) as is revealed by Vanni's own inscription on the *verso*.⁴ The differences between the drawing and the completed picture are easily explained by the free hand given to Vanni to improve and enlarge his original composition.

Before studying the Worcester drawing in detail we must consider another which is even further removed from the final composition, the impressive chalk drawing in the Gabinetto dei Disegni of the Uffizi (No. 2).⁵ It shows (partly in a very sketchy style, partly in greater detail) the baptism in the lower portion



1. Francesco Vanni. *St. Ansano baptizing the Sienese*. Siena Cathedral.

and God the Father and the Virgin above. The youthful St. Ansano is standing on some stairs behind which, on the left, is shown some faintly indicated architecture of pillars and arcades. The group of those awaiting baptism, the onlookers and the Saint is built up in pyramid form. A woman kneels humbly in front of St. Ansano to receive the Sacrament; in the left foreground a man who has just been baptized strides down the steps drying himself. To the right of the Saint a man is kneeling with two children, carrying the younger and holding the older with his left hand. On the extreme right in the front stands an old man, dressed in a heavy cloak, watching the ceremony of baptism with passion. Several other figures, including the sacristan carrying the vessel of baptismal water, make up the ensemble. The composition is simple and monumental, the handling sensitive and full of

¹ Concerning Francesco Vanni, cf. B. C. Kreplin, Thieme-Becker, *Lexikon der Bildenden Künstler*, Vol. 34. Leipzig 1940, p. 97 ff. (with bibliography). Important publications: E. Romagnoli, *Biografia cronol. de 'Bellartisti Senesi*, manuscript in the Biblioteca Comunale Siena, Vol. 8; H. Voss, *Die Malerei der Spätrenaissance in Rom und Florenz*, Berlin, 1920, p. 508 ff.; A. Venturi, *Storia dell'Arte Italiana*, IX/7, Milano 1934, S. 1036 ff.; C. Brandi, Francesco Vanni in: *Art in America*, Vol. 19, 1931, p. 63 ff.; Paolo Celandroni, *Francesco Vanni*, Pisa 1957 (typewritten manuscript).

² Cf. Voss, op. cit., p. 509 f.; Venturi, op. cit. p. 1052 f.; Celandroni op. cit. Cat. p. 85 ff.

³ The contract is dated '15 di Giugno 1593' (cf. Gaetano Milanese, Documenti per la Storia dell'Arte Senese, Siena 1856, p. 266, No. 169: Archivio dell'Opera del Duomo di Siena). Originally it was laid down that Vanni was to complete the picture within 18 months. But it was only finished in 1596 (cf. Romagnoli, op. cit.).

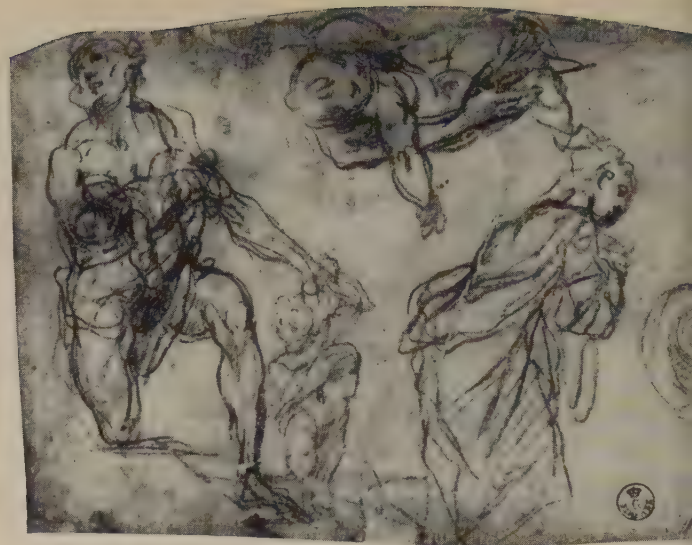
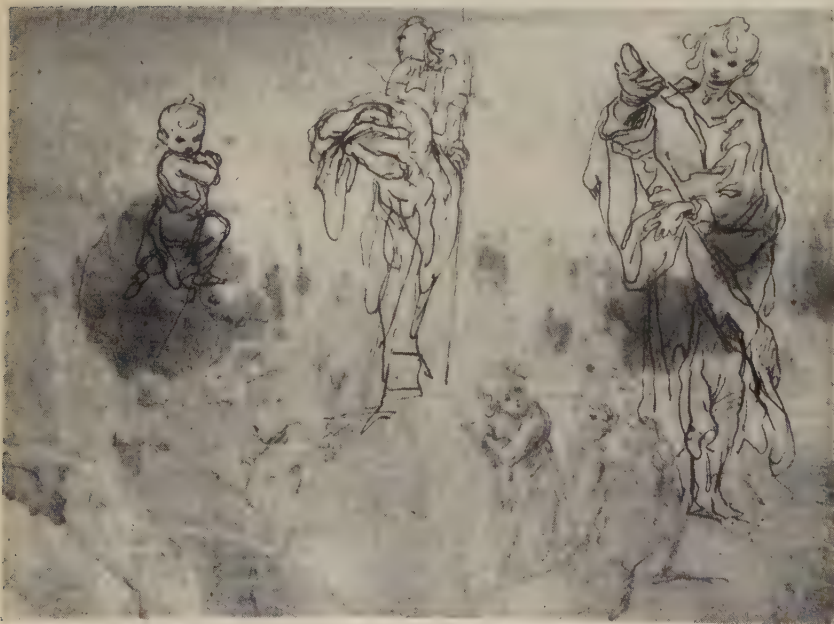
⁴ Worcester Art Museum, Acc. No. 1951.54, Cat. No. 115. Crayon and red chalk on white paper, 42.2 x 27.6 cm. The inscription on the *verso* reads: 'Io Franco Vanni pittore mi lobllo a eseguire il seguente disegno in pittura (a tela?) a olio per servizio del Altare di S. Ansano in Duomo secondo lobllo fatto da me . . . (?) sopra sotto, el 14 giugno 1593 come al giornal del Opera . . . (?)'. The affidavit of an Operaio follows. For the Worcester drawing cf. Horst Vey, 'Some European Drawings at Worcester', *Worcester Art Museum Annual*, Vol. VI, 1958, p. 20 f. Vey gives a description, bibliographical reference, and a comparison with the completed picture. Vey only quotes the inscription as 'a long inscription in Italian by an old (contemporary?) hand'. I thank Director Dr. Rich and Curator L. Dresser for letting me have the photographs of both the *recto* and the *verso* of the drawing.

⁵ Uffizi, Dis. 10771 F, chalk on paper, 37.7 x 24.6 cm. Cf. Celandroni op. cit., Cat. p. 332 f.



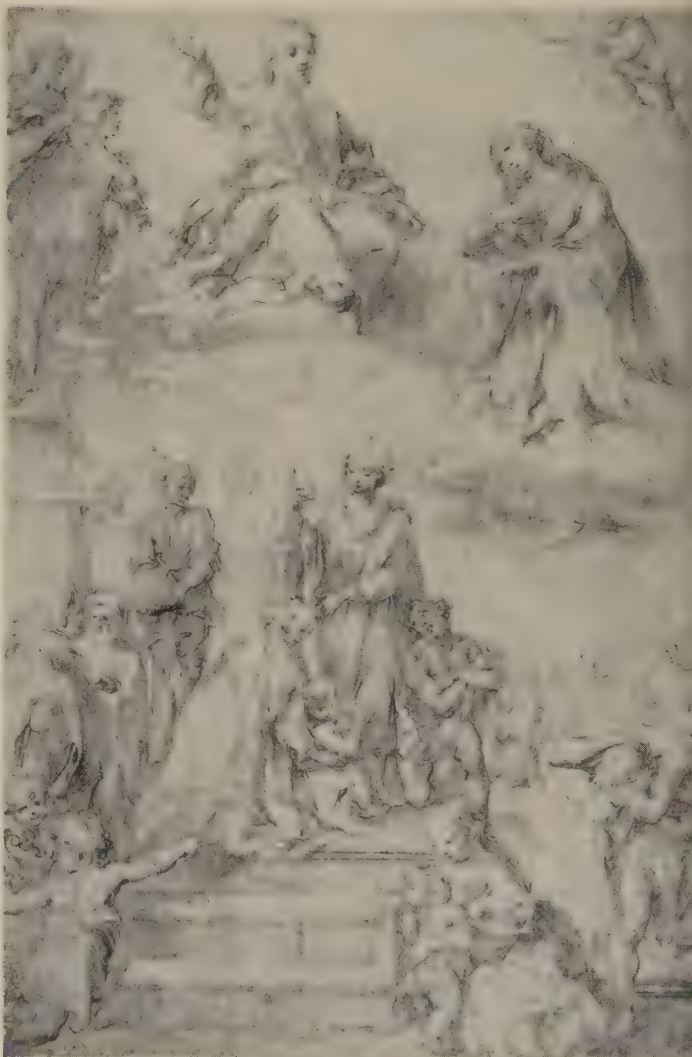
2. Francesco Vanni. Composition study for the St. Ansano picture. Uffizi, Florence.

5. Francesco Vanni. Figure study for the St. Ansano picture. Bibl. Comunale, Siena.



3. Francesco Vanni. Figure study for the St. Ansano picture. Uffizi, Florence.

4. Francesco Vanni. Bozzetto for the St. Ansano picture. Worcester Art Museum, Massachusetts.



variation. The man striding down on the left is drawn lightly and freely, the old man with precision and obvious pleasure in draughtsmanship. St. Ansano himself is drawn more firmly, particularly his face which forms the focal point of the picture. The Virgin and God the Father are drawn more distinctly than the figures in the lower portion of the drawing. The Virgin's robe is modelled clearly, God's cloak draped in sharp folds. This diversity and contrast in handling lends the composition an unusual distinction. Vanni draws in a variety of manners without endangering the unity of the whole. And although the strong influence of Baroccio's draughtsmanship is noticeable, Vanni's personal touch dominates the sheet. Vanni is at once graceful and conscious of form; he knows how to combine monumentality with elegance.

Another drawing in the Uffizi (No. 3)⁶ is very closely allied to the composition just discussed. It again shows the man with his two children, and the kneeling woman, and in addition a detailed study of the small child resting in its father's arms. The figures are sketched in with a few fresh, strong strokes; many outlines are corrected in a free manner. There can be no doubt that this is a preliminary study which preceded the composition of the whole.

The fine drawing in the Worcester Art Museum (No. 4),⁷ which came from the Mariette Collection, differs from the Uffizi study in several ways. The sheet is slightly larger than that in the Uffizi and carried out in crayon and red chalk. The drawing is worked out in detail in order that Vanni could use it as his draft for submission to his sponsors. Such highly detailed *bozzetti* are frequently found among Vanni's work.

Wherein do the main differences between the Uffizi and the Worcester drawings lie? The general arrangement has not altered materially: the stairs, the architectural features on the left, the group of St. Ansano and the baptized are all repeated, though modified.⁸ But the kneeling woman is now accompanied by a child, who turns round distracted; the man on the right of the Saint is alone, the one drying himself has moved from the left to the right side; behind him one sees the half-figure of a woman. On the left there are two children, and further back two old people conversing. An entirely new feature is the squatting woman with a child, in the right foreground. Making a comparison of style, we see that the Worcester composition differs from the earlier one in greater freedom and in emphasis on narrative. The monumentality of the earlier drawing has been replaced by a pleasing narrative style which probably appealed to the taste of his patrons. At the same time the spacial disposition has become more complex: the right side of the composition, which was at first drawn together by the venerable figure of the old man, is now open and fluid. Also, the upper sector has altered. It is Christ who now reigns in the Heavens (as stipulated in the contract), to His right kneels the Virgin directing attention to the earthly group with her left hand, while her right is held humbly to her breast. The clouds are peopled by a pair of youthful angels to the left of the Saviour and a swirling putto above the Virgin.

Two drawings in the Biblioteca Comunale at Siena are linked with this second draft of the composition. The first (No. 5)⁹

consists of three pen and two chalk sketches. The child on the left at the top corresponds to the little one waiting to be baptized who is looking around inquisitively and whom the mother has just presented to the Saint, in the Worcester drawing. We have next, indicated with quick strokes, the group of the man drying himself, and of the woman behind him; the frame-line is marked by verticals. To the right we find a variation on the figure of St. Ansano, which is closer to the Uffizi version than to the Worcester one. All three pen sketches are characterised by an incisive, lively and free manner of drawing. The two chalk sketches on this same sheet correspond with the pair of children to the left in the Worcester drawing.

The other drawing (No. 6)¹⁰ is of great interest in that it contains a nude study of Christ. The Siennese *Cinquecento* masters frequently used the Renaissance practice of portraying anatomy and drapery in two stages. Vanni shows a certain similarity in style to the drawings of Alessandro Casolani in his curving unbroken indication of contours, and his somewhat schematic close-hatched modelling. The two sketches of the Madonna are also of interest. In these, alternative solutions of the right arm, outstretched (Uffizi composition) and bent (Worcester drawing), are shown; the version with bent arm is emphasised (although a separate study of a hand below the feet of Christ obviously corresponds to the other solution).

Francesco Vanni did not stop with the Worcester design but availed himself of the freedom conceded to him in the contract for improving and enlarging: the final monumental work in Siena Cathedral (No. 1) is proof of this. Even though no further *bozzetto* has so far been discovered we are able to follow the artist's steps from the Worcester design to the oil painting with the aid of two lovely drawings in the Biblioteca Comunale at Siena. On one sheet (No. 7)¹¹ on which are also three unidentifiable sketches, there are five variations on the theme of the squatting woman with the child. The handling is exceedingly vivacious and unusually free. Vanni who no longer appears satisfied with the intimate representation of the motif in the Worcester drawing here tries out several poses. The one in which the woman takes part in the baptismal act looking upwards is retained in the completed work. But the variation at the top on the right is not the last for although the figure of the woman remains practically unaltered the child is further modified. We see a bambino closely resembling that in the oil painting in the second drawing (No. 8).¹² Though shown from the other side, he is reminiscent of the lively child turning round in the Worcester drawing and the drawing in No. 5. The same sheet also shows the Madonna in the final pose for the monumental work, more full face than previously, her right hand outstretched, the left across her breast. Also on this sheet there is a drapery sketch, probably for the old man in the foreground of the oil painting, as well as several studies of hands.

Having followed the creative process, let us glance briefly at the completed picture, but without entering into a critical discussion of style. In general Vanni has introduced more details and lessened the clarity of the composition even further. Important alterations to the Worcester drawing are: the replacement by a youth of the mother and child group kneeling in front of St. Ansano, and the bringing into the foreground of the two old people talking together. And there are, in addition, several new subsidiary figures. The man kneeling to the right of the Saint again has his two children with him, as in the Uffizi composition

⁶ Uffizi, Dis. 18298 F, chalk on paper, 12.3 × 17.3 cm. The study of the volume of a capital at the lower right cannot be identified more closely.

⁷ Cf. note 4.

⁸ Vey (op. cit.) not only raised the possibility that the sheet may have been worked over again to a considerable extent later, but even thought that it might be dealing a copy. Apart from the fact that Vanni's inscription (the authenticity of which is not doubted) makes this suggestion meaningless, the fine, somewhat pedantic looking, shading and the highly detailed treatment are typical of many of Vanni's drawings. Also what Vey calls the 'dixhuitième character' of the heads is typical of Vanni.

⁹ Siena, Bibl. Com., S. III. 9, 7 r., pen, bistre and chalk on paper (which has become soiled): 19.4 × 26.3 cm.

¹⁰ Siena, Bibl. Com., S. III. 10, 42v, chalk on paper: 25.6 × 18.3 cm.

¹¹ Siena, Bibl. Com., S. III. 4, 41 r., chalk on paper: 27 × 18 cm.

¹² Siena, Bibl. Com., S. III. 8, 10 r., chalk on paper: 17 × 26.2 cm. The initials V.S. (Ventura Salimbeni) bottom right, is a later misleading addition.



6

6. Francesco Vanni. Studies for Christ and the Madonna. Bibl. Comunale, Siena.



7

7. Francesco Vanni. Study for the woman with a child. Bibl. Comunale, Siena.

8

8. Francesco Vanni. Study for the Madonna and other figures. Bibl. Comunale, Siena.





9. Francesco Vanni. Study for the Angel in *A Miracle of St. Hyacinth*. Bibl. Comunale, Siena.

10. Francesco Vanni. Study for the background of *A Miracle of St. Hyacinth*, Uffizi, Florence.

and the Uffizi drawing No. 3; the two children have disappeared from the left foreground, the pair of angels next to Christ is given more prominence, the putto formerly above the Virgin now flies beneath her feet. Many features which were deeply felt and expressed with greater spontaneity in the drawings have become somewhat cold and stilted in the painting. Thus St. Ansano has lost his youthful grace, and the woman with the child in the foreground has taken on an almost wooden character. Admittedly the rich and brilliant colouring compensate to a certain extent, even if the homogeneity is lacking. The St. Ansano picture, which owes much to Baroccio, shows Vanni in conflict with more advanced forces, a conflict which he was soon to resolve for himself in undramatic manner.¹³

The second painting to which attention is here drawn is the *Miracle of St. Hyacinth* of 1600 in S. Domenico in Siena (No. 11).¹⁴ This magnificent composition, which has always been admired, portrays a legend which appeals to the imagination: the Polish Dominican monk rescues the Host and a miraculous statue of the Virgin from Kiev, while the city is being stormed by the Tartars. St. Hyacinth walks peacefully across the waters of the Dnieper, and, on the cloak spread out behind him, the brothers of his Order glide across the waves of the stream. In the background

we see the burning town overrun by warriors. Two angels with a censer await the Saint with his precious burden, and a pair of flying angels carry an inscribed scroll fluttering over St. Hyacinth's head.

Hyacinth Odrovaz was canonized in 1594 and was particularly honoured in Dominican Siena. In 1600 Vanni's half-brother, Ventura Salimbeni, painted a series of frescoes in the Sienese Church of S. Spirito in honour of the Saint, and Francesco Vanni produced a large canvas for the St. Hyacinth altar of this church illustrating a miracle performed by the Saint.¹⁵ The painting in S. Domenico is obviously influenced by the descriptive style of Salimbeni¹⁶ and introduces us to a new Vanni. The narrative charm and free arrangement in space are equally surprising and enchanting. Unfortunately no *bozzetto* of the complete composition seems to have been preserved. We are, however, compensated by four particularly fine and interesting separate studies.

The first, a sketch for the figure of the Saint (No. 12),¹⁷ commands our admiration through its free and vital draughtsmanship. The composition is almost identical with that of the

¹³ Cf. Venturi op. cit., p. 1064 f. and p. 1102 ff. Further: P. A. Riedl, Zu Francesco Vanni und Ventura Salimbeni, *Mitteilungen des Kunsthistorischen Institutes in Florenz* Vol. 9/1, 1959, p. 66 f.

¹⁶ Cf. Venturi op. cit., p. 1062.

¹⁷ Siena, Bibl. Com., S. III. I, 30 r., chalk heightened in white on grey-green paper: 26.5 x 12 cm. The fact that this page belongs to the painting is also recognised by P. Celandroni, op. cit., p. 337.

¹³ Cf. Venturi op. cit., p. 1054.

¹⁴ Cf. Voss op. cit., p. 512; Venturi op. cit., p. 1062 ff; Brandi op. cit., p. 76; Celandroni op. cit., Cat. p. 140 ff.



11

11. Francesco Vanni. *A Miracle of St. Hyacinth*. S. Domenico, Siena.

12. Francesco Vanni. *Study for St. Hyacinth*. Bibl. Comunale, Siena.



12

painting and the contours are treated freely, shading and high lighting are used sparingly and to good effect. The monk's countenance, indicated by only a few strokes, is particularly impressive.

No less brilliant in conception and execution is the sketch for the statue of the Madonna (No. 14).¹⁸ The majestic stature of the Mother of God standing upright, with her Child, brings to mind memories of sculptures of the Siennese Quattrocento. In fact the model used can be traced back to the fine polychrome wooden Madonna closely connected with Jacopo della Quercia in the church of S. Maria at Villa a Sesta near Siena (No. 13).¹⁹ As this work was only acquired in Siena for Villa a Sesta in the second half of the nineteenth century one may assume that it was formerly in one of the Siennese churches. It may be an old repro-

duction of a lost statue by Jacopo della Quercia.²⁰ However this may be, Vanni copied the statue in reverse, probably with the aid of a tracing. All the principal features are incorporated in the drawing, though of course transformed into the style of the artist. Only the position of the child's head and the direction of his glance are altered, in view of the presence of St. Hyacinth. In the painting the statue is depicted as of white marble, thus acquiring a remote coldness not present in either the model or the drawing.

The third drawing (No. 9)²¹ is for the kneeling angel with the censers in the right foreground. This time the style is different; the contours are defined precisely, the shading achieves rich differentiations in volume. This is clearly not the first spontaneous sketch for the picture but a detailed study which must have been preceded by others. As in many similar cases Vanni appears to have traced the outlines of an earlier sketch and concentrated his interest on the chiaroscuro. The sharp, angular edges of the fol-

¹⁸ Siena, Bibl. Com., S. III. I, 30 r, chalk heightened in white on grey-green paper: 21.3 x 9.8 cm. The signature at the bottom right 'F. Vanni' has been added later, as with the previous drawing P. Celandroni cites the drawing (op. cit. p. 338) without mentioning that it belongs to the picture.

¹⁹ Cf. Enzo Carli, *Scultura lignea Senese*, Milano/Firenze, 1951, p. 72, p. 147 (with bibliography), and Plate 132. I am most grateful to Professor Carli for giving me this photograph.

²⁰ Carli, op. cit., is inclined to date the work as later Quattrocento. Professor Middeldorf, to whom I am much obliged for his help, sees the Madonna in close relation to Quercia.

²¹ Siena, Bibl. Com., S. III. I, 28 r, chalk on yellow paper: 18.8 x 11.1 cm.



13. School of Jacopo della Quercia. Madonna with Child. Villa a Sesta, Siena.

14. Francesco Vanni. Study for the Madonna. Bibl. Comunale, Siena.

and the billowing form of the drapery create a faceted effect of peculiar and abstract charm. By dint of the method of drawing (derived ultimately from Baroccio), the artist succeeds in rendering delicate surface qualities and surprising light effects. The figure of this angel appears in the completed picture with only slight alterations to the drapery.

The fourth drawing (No. 10) connected with the Miracle of St. Hyacinth is a townscape in the Gabinetto dei Disegni at the Uffizi²² attributed to Remigio Cantagellina. However, not only its relation to the painting but also its style indicate that it is the work of Vanni. Such free wash and pen drawings are not unusual in Vanni's *oeuvre*. The style of Ventura Salimbeni is clearly reflected therein. It is hard to say whether Vanni invented the motif himself or copied it from some picture or engraving.²³ The peculiar contours of the whole scene would lead one to assume the latter. The portion to the right of the city gate, which is

broken off inconsequentially in the drawing, takes on a different form in the painting where a greater sense of perspective is introduced.

The drawings considered in this article can give but a slight impression of the range of Vanni's talents as a draughtsman. In fact, his gifts are considerably richer than would appear from these drawings alone. Vanni found varied and often highly original solutions to his problems and drew with a technical facility which rarely led him astray. It is therefore not surprising that he was highly regarded even by the Carracci who were so exacting where the graphic arts were concerned. A far more extensive examination would be required to determine exactly Vanni's significance as a draughtsman in Siennese art around 1600.²⁴

²² The writer is preparing an examination of 'The Art of Siennese Drawing around 1600'. He would be most grateful to all private collectors to receive a short note concerning any drawings of Vanni, Salimbeni, Casalongi, Folli, Sorri or Manetti.

Photographic References:
Foto Lombardi, Siena: Nos. 1 & 11; Gabinetto dei Disegni, Firenze: No. 2; Pineider, Firenze: No. 3; Worcester Art Museum: No. 4; Prof. E. Carli, Siena: No. 13; Dr. I. Härth, Firenze: No. 10; Author's own photographs: Nos. 5, 6, 7, 8, 9, 12, 14.

²³ Uffizi, Dis. 6101 S, pen, bistre wash, on (mould stained) paper: 19.4 × 26.7 cm. I am indebted to Dr. I. Härth for knowledge of this page. She also recognised that it belonged to Vanni's picture.

²⁴ Dr. Härth also considers the possibility, or even probability, of a copy.

Venetian Globes of the Seventeenth and Eighteenth Centuries

By Giovanni Mariacher

CELESTIAL and terrestrial globes abounded in seventeenth- and eighteenth-century Venice, some of them grandiose enough to stand beside the vast carved bookcases in the great libraries, others sufficiently small to ornament the scientist's or virtuoso's writing table. They were to be found not only in the Biblioteca Marciana but also in many monastic libraries, notably that of the Camaldolesi who had entertained the famous cartographer, Fra Mauro, in the fifteenth century and for whom G. Cesio made a pair of globes in 1622 (now in the Museo Correr). Others were to be seen in many noble palaces, such as those of the Grimani, Barbaro, Contarini and Mocenigo families. And a famous pair now in the Museo Correr was originally in the palace of Doge Francesco Morosini, called 'il Peleponesiaco', at S. Stefano. Science was a fashionable study in Venice, and by the early eighteenth century small globes were among the ornaments of many less opulent houses, as is revealed by Pietro Longhi's several paintings of *The Geography Lesson* (No. 1).

Since the 1590's, when Galileo was invited to Padua by the Serene Republic, various scientific and, particularly geographical studies had been cultivated in Venetia. In spite of the grave political and military problems which perplexed the Republic in these years, the time was propitious for such pursuits, and many noblemen became patrons of scientific investigation. Andrea Morosini, for example, welcomed to his *ridotto* gatherings of the first intellects of the day—such men as Benedetto Zorzi, Sebastiano Venier, and Agostino da Mula. Architects devoted themselves more intensely than before to mathematical speculations on the technique of construction and hydraulics. An anatomy theatre opened at S. Giacomo enabled doctors to make a fuller study of the human body. Explorers, maintaining the traditions of their great Venetian predecessors, brought back their discoveries of distant and then little-known lands. And, of course, the Venetian printing presses were prompt to diffuse all this newly acquired knowledge. Indeed, it was the printers who transformed the art of making globes into a more exact science when the greatest cartographer of the late sixteenth century, Giacomo Gastaldi, came to work on the lagoons. (He and another pioneer of the art, G. B. Ramusio, were responsible for the splendid maps which adorn a room in the private apartment of the Palazzo Ducale.)

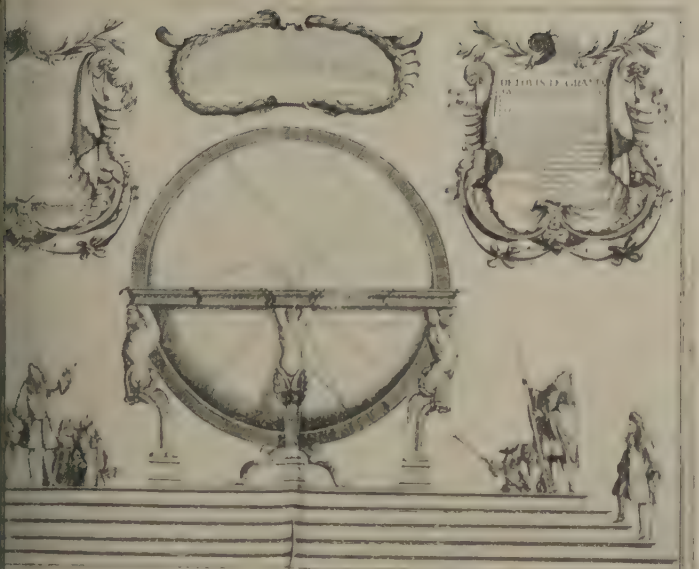
Into such a world was born the most lively, subtle and versatile genius of seventeenth-century Venice, Vincenzo Maria Coronelli. His publications attest his many interests: almanacs, guides, chronologies, plans and maps, studies in geometrical and historical research, and even a real Encyclopaedia, anticipating in its conception and practical realisation the much later work of the French Encyclopaedists. Besides cutting and drawing the globes, Coronelli also left us exact views of his city illustrated in *Singolarità di Venezia* and in *L'Isolario*. Taking his degree in theology, young Vincenzo decided early on a studious career. He entered the order of the Frati Minori, and established in the convent beside the Church of the Frari the laboratory which was to produce those celebrated globes. Also gifted with a very inventive



1. Detail from *The Geography Lesson* by Pietro Longhi. Museo Civico, Padua.

and practical mind—we need only recall that it is to him we owe various ingenious mechanical discoveries in hydraulics, studies on the deviation of rivers, and the system of fortification consisting of the famous 'murazzi', which still defends the lagoon from the fury of the sea—Coronelli succeeded in making globes hitherto unequalled for their size and technique. Globes were previously made in fairly modest proportions, often of engraved metal, and only afterwards covered with paper which was hand-painted and later printed. In Italy there were laboratories specialised in this work in Florence (under Franc. Ant. Roselli) and in Venice, where Livio Sanuto had produced an excellent terrestrial globe. The Dutch were particularly successful in this genre in the late sixteenth and early seventeenth centuries, with Blaeuw making the globes called Blaviani, as well as Hondt, and Greuter.

It was, however, left to Coronelli to perfect the method for printing the maps on the surfaces of the globes, and in



2



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book entitled *dei Globi* (Venice, 1697) he described the whole process. Firstly the framework of the globe was made of carefully prepared wood on to which laminae of wood were nailed. The woodwork was covered with canvas or coarse linen which was coated with a layer of plaster to discourage woodworm. The globes were then ready for the maps to be applied. These were engraved and printed on paper in segments (usually twelve in number), which corresponded with longitudinal sections of the earth's surface, and a pair of circular caps to represent the polar regions. The segments and caps were cut out and pasted to the surface of the globe. (Several such segmental maps are reproduced in Coronelli's book, and if this volume were not as rare as it is it would be easy to fabricate new Coronelli globes from them!) After the paper was stuck on it was in many instances coloured and invariably given a coat of protective varnish. Finally the whole apparatus was put inside a circle—generally made of gilt metal—so that it coincided with the meridians where the divisions were marked in grades. Round the equator a wooden circle, which also served as a support, carried another graduation, as well as the signs of the Zodiac and the calendar: this data was printed on paper and stuck on, like the other parts.

For smaller spheres, the Venetian used to mould the surface in a different way with papiermâché, over a plaster model (in order to lessen the weight of the finished globe the plaster was removed through a hole left for the purpose, once the papiermâché had set). This technique, too, is described in detail by the author in his *Epitome Cosmografica* (Part II of Book III).

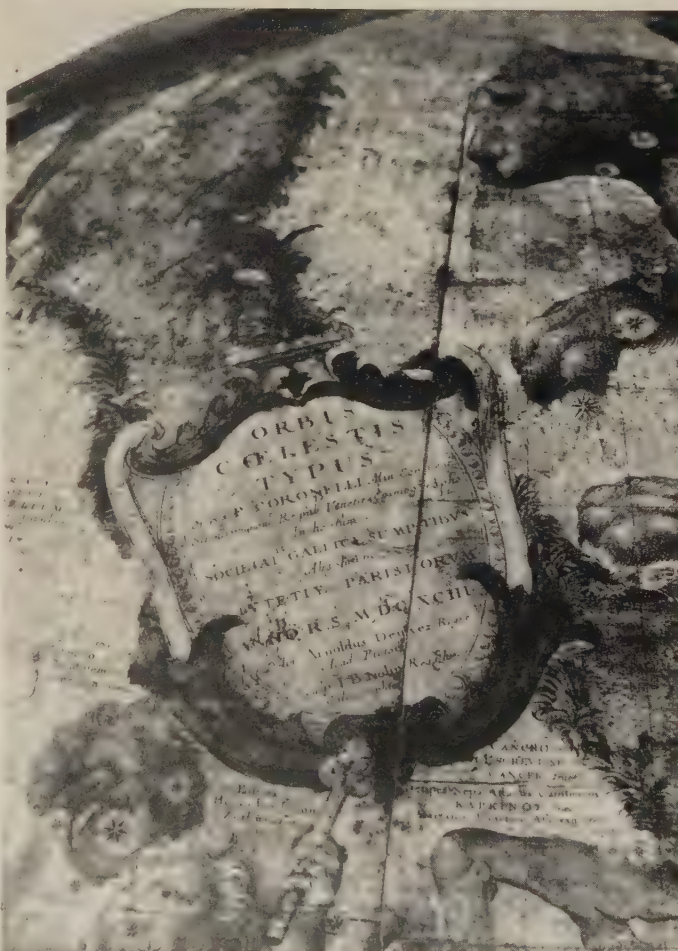
As well as globes of modest proportions intended for private libraries, several large ones were made. Blau had already built some with diameters of over 2 metres, but Coronelli exceeded these. Before he was thirty he went to Parma to execute a commission from Duke Ranuccio Farnese for two globes, a terrestrial and a celestial, to be drawn by hand. Such was his success that the following year Cardinal Cesare d'Estrées sent for the young monk to come and work in Paris, where he spent a long time making two globes of the unprecedented size of nearly 4 metres in diameter and 15 in circumference, which cost the large sum of 100,000 French Francs (No. 2). Louis XIV, to whom these were dedicated, was so pleased with them that he conferred great honours on the Venetian, giving him a gold necklace and a pension of 300 scudi. Thus it was that Vincenzo Coronelli was able in 1680 to found the celebrated Academy of the Argonauts,

2. Engraving of the globe made for Louis XIV, from V. Coronelli's *Epitome Cosmografica*.

3. Celestial globe (3½ ft. diameter) from V. Coronelli's 1693 Paris Atlas. The map was drawn by Arnoldo Duvez and engraved by J. B. Nolin. Museo Correr, Venice.

4. Detail of the inscription on No. 3.

4



5. Terrestrial globe (3½ ft. diameter) from the 1688 edition of V. Coronelli's Atlas. Museo Correr, Venice.

6. Detail of the inscription on No. 5.

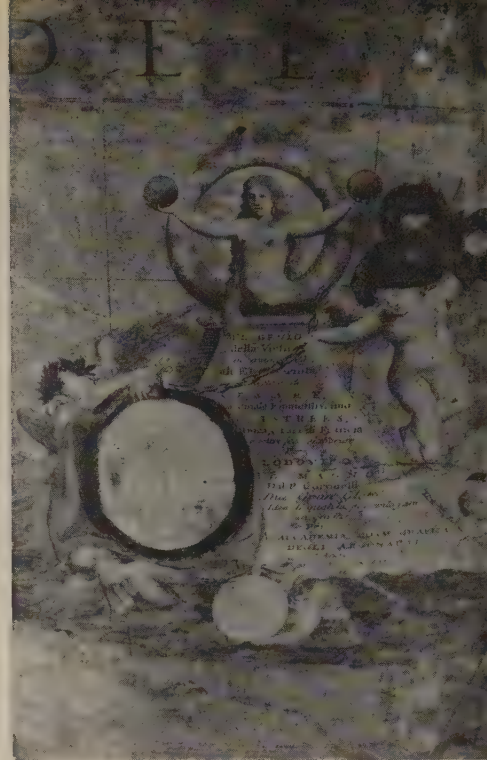
7. Terrestrial globe (1½ ft. diameter) from V. Coronelli's 1699 Atlas. The carved, painted and gilt wood support appears to have been made for this globe in the early eighteenth century. Francis Stonor Collection, London.

8. Celestial Globe (pair to No. 7).

9. Detail of the inscription on No. 7. The arms are thought to be those of the Duc d'Arenberg.



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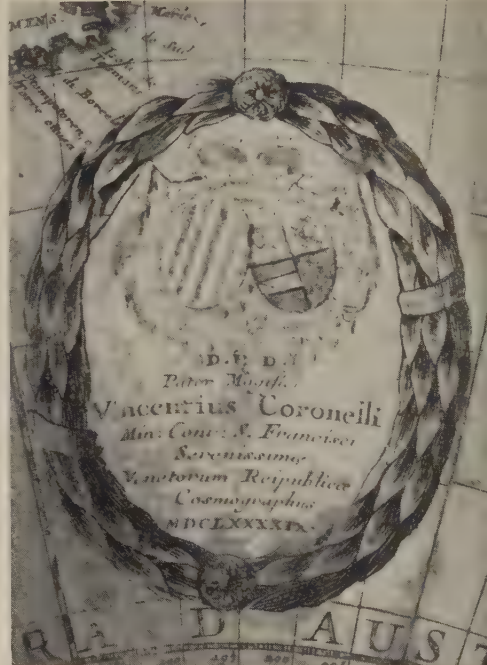
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intended to protect and encourage geometrical and cosmographical studies. This Academy, anticipating by a few score years, the Cosmographical Society of Nuremberg, published maps, charts, views and geographical studies as well as the actual globes. The picture of a land and water globe surmounted by the motto 'Plus Ultra' was its appropriate emblem, the Doge was nominated protector of the Academy and its success was such that it soon came to number more than 200 members, many of them abroad, in Paris, Rome and other Italian cities. The Serene Republic nominated Coronelli as its official cosmographer, conceding him the privilege of printing his great Atlas.

The career of the industrious Venetian is too well known for us to recapitulate here its various stages, or to describe the extraordinary variety of its output. It should, however, be stated that his globes varied in size from the gargantuan examples of 4 metres

diameter (the ones in Paris) to pocket editions of barely 5 cm diameter. Modern students of the subject have compiled a catalogue and tried to locate as large a number as possible of these globes, in various public and private collections all over the world. We know, in fact, that Coronelli also made globes for Pope Innocent XII, for the Court of Vienna and for other illustrious clients. Terrestrial globes dating from 1688 and 1689 are the most frequent; the celestial ones date back to 1693 at the earliest, and some to 1699. A recent catalogue (edited by Bonelli of the Museo di Storia della Scienza in Florence), which is the fullest yet to have been published, deals only with globes extant in Italy and numbers in all 29 pairs besides a few isolated terrestrial ones. An estimate of so much work, in the light of modern opinion, illustrates the inventive genius of Coronelli rather than any genuine increase of knowledge in the realm of

geographical research, where he substantially kept faith with the Copernican system. However, the pages written for the *Atlante Veneto*, printed in 1693, prove that he was perfectly up-to-date in the explorations, travels and treatises of his time. Thus the globes he has left us have a documentary value, quite apart from their obvious technical interest. It is interesting to re-read what the author himself writes (in the *Epitome Cosmografica*) about the special experiment he carried out in Paris. The two monumental pieces built there were technically perfect and in spite of their great size could be rotated by the flick of a finger, and a door which could be shut 'without any crack being visible' could comfortably admit 30 people. The celestial globe was painted in colours with great skill by the painter Gian Battista Cornelio and was inlaid with stars of gilt brass. It was Coronelli's habit on his globes to complete his drawings with written captions distributed about the surface. Of these inscriptions, re-printed in the *Epitome*, some are of great interest, concerning the customs of nations, the dates of discoveries, travels and explorations of particular importance such as the voyage of Magellan, the exploration of the Nile and so on. The globes were generally mounted on supports of various kinds and shapes, as we can see in an illustration left by the maker. They were mostly made of wood, sometimes fixed on a single pivot and a circular base, sometimes inserted into an external octagonal circle and mounted on columnar supports, which were often carved in the form of caryatids or Atlantes. Unhappily it is rare for globes to have survived intact with their original supports.

In the light of these considerations we are better able to consider the two fine examples in a perfect state of preservation in the Francis Stonor Collection in London (Nos. 7 and 8). They belong to the rare pieces dating from 1699 of which few are known in Italy. As is usual, they are a pair, one being dedicated to the earthly sphere and the other to the celestial, and they are the 1½ foot diameter type. The fine mounting, which probably dates from the early eighteenth century consists of a circular foot, supporting on a pivot the metal meridian circle. Four human figures support each globe, and are in the form of caryatids ending in scrolls where they join the base. The wooden ring at the equator is octagonal externally and carries the usual inscriptions. The whole support perfectly preserved is of finely carved wood, gilt and painted. The obvious baroque motives, also notable in the exuberance and richness of foliage, clearly indicate the date of origin.

In 1699 Coronelli was elected Father General of his Order, and thereafter dedicated himself to other activities. Some six years later he printed the second and last edition of the book on globes which also included the series of segments dated 1699 (and which seems to have been prepared in that year). Thus the wooden supports of the London globes were probably not much later, and I should not doubt the artist's being a Venetian, both for the lively pictorial style and the resemblance to similar mountings, such as for example—although on a more modest scale—that of the globe in the *Museo di Storia della Scienza* in Florence. Another analogous though much simpler globe is to be seen in the *Museo della Tecnica* in Milan, mounted on four legs as on other globes still extant today in Venice, in the Marciana Library, the Museo Correr and others, all dating from the 1688-1693 period (Nos. 3 and 5). Finally we would recall that the two globes in the special edition in honour of Alexander VIII (but later adorned with the effigy of Innocent XII) and today in the possession of the *Società Metallurgica* of Florence, were of the same structural composition, based on a single central pivot. It would indeed be interesting to make a complete study, taking into account the ornamental angle and the place in the history of

furniture of the design of the various supports of the Coronelli globes. Unfortunately the scarcity of documents, and above all the frequent substitutions during succeeding centuries, make any such research extremely difficult. And it is obvious that the supports of globes intended for religious or public bodies would be much simpler than of those made for private clients. I should say that this applied particularly to the two globes illustrated here, which must have been intended for some illustrious personage. And in fact, in the space specially provided between the oval of the laurel leaves for the cosmographer's signature and the date (on the terrestrial globe), we find inscribed, clearly by the maker, the coat-of-arms surmounted by a crown (No. 9). The writing is the same as that on the globes of the same date inscribed with the name of Coronelli, *Cosmografo della Serenissima Repubblica*. The earliest catalogue of globes left by the Venetian (compiled by Fiorini and edited at the end of the nineteenth century) gave only a few as still extant dated 1699: in Genoa, Florence, Modena, Perugia, Rome and Trieste. None was recorded abroad; though Coronelli declared that he had also made similar globes for the English Academy and S. M. Cesarea. We know the cost of these globes to have been 155 Venetian Lire. We can today refer the globes in the Stonor Collection to the small group catalogued by Bonelli in Italy as belonging to the same 1699 edition: one pair, celestial and terrestrial, is in the Marucelliana Library in Florence, a terrestrial globe is in the same city in the National Library (the celestial one dates from 1696), and finally another pair is divided between the Vittorio Emanuele Library in Rome (terrestrial globe) and the Astronomical Observatory at Monte Mario. This last, in a fairly good state of preservation, is also inscribed with a dedication to Alvise Paolucci of Modena.

From a technical point of view the two English globes appear to have been made according to the methods and the consummate experience of a Coronelli already nearly at the end of his career as a cosmographer. The writing and drawing are all clearly legible and correspond to the famous Book on Globes. Here too we see an interesting anticipation of the year 1700 concerning the equinox, as noted in one of the author's captions: 'The Numbers accompanying the stars calculated in the year 1700'. In the above-mentioned book, on the page with the already-prepared segments, the laurel oval with the signature and the date 1699 can clearly be seen, but without the coat-of-arms above, which was occasionally added. Apart from the rarity of the pieces, it is interesting to note that this edition contains all the most up-to-date knowledge about our planet, in particular the explorations in Africa and North America, including the course of the Mississippi.

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Vincenzo Pacetti

Hugh Honour

PRINCE of the Academy of St. Luke, five times Regent of the Virtuosi della Rotonda, a friend of the leading artists and connoisseurs of the day, Vincenzo Pacetti was a figure of some importance in the artistic life of late eighteenth- and early nineteenth-century Rome. He was a carver of great accomplishment and a *stuccatore* of rare delicacy who was constantly employed on commissions for Roman churches and palaces during the last three decades of the century. But soon after his death, on 28th July, 1820, he seems to have been forgotten. When Antonio Nibby wrote his great guide to *Roma Moderna* in 1839 he mentioned Pacetti's name only once, and nearly all subsequent historians of Italian art have ignored his work. The reasons for this neglect are not far to seek. Although he was probably the most promising of the young sculptors in Rome at the time of Canova's arrival in 1779, and was friendly with such notable neo-classicists as Gavin Hamilton, Antonio Maron and Antonio Asprucci, he worked for the greater part of his career in a retardataire rococo style. Moreover, his fame as a sculptor was eclipsed by his notoriety as a restorer and by the reputation enjoyed by his younger brother Camillo who developed a true neo-classical manner.¹ Yet his works are of considerable interest to the historian, not only as examples of the type of sculpture in vogue in Rome just before Canova came into the ascendant, but also for their own aesthetic merits. And thanks to a diary which Pacetti kept from 1773 to 1803—preserved in the Biblioteca Alessandrina, Rome—they may be documented more amply than those of any of his contemporaries, Canova alone excepted.²

Vincenzo Pacetti, the son of a gem-engraver, Andrea Pacetti, was born on 3rd April, 1746. He probably received his initial artistic education from his father and in 1762 won a prize for sculpture at the Academy of St. Luke. On 28th April, 1766, he was apprenticed to Pietro Pacilli, a sculptor who had begun his career by providing somewhat ponderous statues and reliefs for Roman churches but had turned by this date to the more lucrative work of restoring antiques.³ In November of the same year, Pacetti obtained a third prize at the Academy for a relief of *Pharaoh Receiving Jacob and Joseph*, a heavy and undistinguished, though by no means incompetent, performance in the late baroque tradition, which won less favour with the judges than a classicizing relief by Filippo Tagliolini and an elegant Frenchified

relief by the Piedmontese, G. A. Bernero. For the next six years Pacetti served in Pacilli's studio, presumably helping his master in the humdrum work of supplying noses and ears to defaced busts, and marrying heads, arms and legs to antique torsos. So far as is known, he carved only one original work in this period—a relief of St. Philip Neri for the church of S. Onofrio which can no longer be traced.⁴

Pacilli died in 1772, and, in April of the following year, Pacetti took over his studio, together with its stock in trade of antiquities for which he paid the restorer's widow by instalments. Also in April, 1773, he won the first prize for sculpture in the Concorso Balestra with a terracotta group of *Achilles and Penthesilea* which he said, secured for him 'gran applauso di tutto il pubblico'. It seems probable that the subjects for the painters and sculptors entering this competition, drawn from Greek mythology and not, as was usual, the Bible, were set by Mengs who was Prince of the Academy when they were announced.⁵ Pacetti prudently modelled his group on the antique *Menelaus and Patroclus* in the Loggia dei Lanzi at Florence, but he was unable to refrain from treating it in a rococo manner, giving an upward tilt to Achilles' head, putting a ruffled cloak around his shoulders and placing the two figures on a *mouvementé* base decorated with armour and drapery (No. 1).

Pacetti's *Giornale* opens significantly with the remark: 'In the year 1773 the month of April, I ceased to be employed as an assistant (giovane) and began to be the principal in the studio of Sig. Pacilli having a figure to restore for Sig. Conti and two other small ones for Sig. Amilton (Gavin Hamilton)'. Much of his time during the next three years was to be spent in restoring antiques and making large and small copies of them.⁶ His only important original work was the monument to Emanuele d. Fonseca for the Cathedral at Valletta, an exuberant late baroque affair, with a trumpeting fame and a *genius* backed by a pyramidal pediment which clearly owes a debt to Pietro Bracci though it lacks his sophisticated refinement⁷ (No. 2). He was much in demand as a *stuccatore*, providing stucco statues for S. Maria in Costantinopoli (which were destroyed during the Revolution), allegorical figures to decorate a catafalque placed in S. Luigi dei Francesi for the requiem for Louis XV, and similar statues to ornament Piazza Colonna and Palazzo Ruspoli on the occasion of the visit of the Archduke Maximilian of Habsburg. He also records that he made a terracotta *bozzetto* for a statue of 'la scultura in atto di riposo' and some portraits probably terracotta reliefs like that now in the Museo di Palazzo Venezia.

¹ Stefano Ticozzi in *Dizionario degli Architetti, Scultori, Pittori* . . . Milan, 1830-3, vol. iii, p. 81 treats Vincenzo Pacetti solely as a restorer but publishes a long account of Camillo's original works. J. Cassirer in *Jahrbuch der Preussischen Kunstsammlungen*, Vol. xliii, 1922, p. 65 ff. investigated Vincenzo's activity as a collector of drawings; there is a very brief biography of him in *Thieme-Becker* (Vol. 26). The best modern account of him is by V. Golzio, *Le Terrecotte della R. Accademia di S. Luca*, Rome, 1933, pp. 21-23, based on G. A. Guattani: *Memorie Enciclopediche*, Rome, 1808 (?), Vol. iii, p. 85 ff.

² *Giornale di Vincenzo Pacetti dall' anno 1773 fino all' anno 1803*, Biblioteca Alessandrina, Rome, MS. 321. This MS. was used by K. Cassirer, *op. cit.* He also refers to its continuation covering the years from 1803 to 1820, then in the possession of the Signorine Biondi-Pacetti, but I have not been able to trace this document. I should like to thank the authorities of the Biblioteca Alessandrina and those of the Biblioteca Marciana for arranging for me to consult the MS. in Venice. I hope to devote a further article to the information on other artists contained in this diary.

³ For Pacilli see A. Riccoboni: *Roma nell' Arte: La Scultura*, Rome, 1942, p. 313. He was responsible for restoring the famous *Aphrodite*, now at Newby Hall, acquired in Rome from Thomas Jenkins by William Weddell in 1765, see A. Michaelis: *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 527 ff.

⁴ On 1st June, 1791, Pacetti mentioned in his diary that he had sent an assistant to clean this relief, his 'pmo. opera in marmo' which had been executed 18 years earlier; but the numerals are indistinct and could be read as 28.

⁵ See Golzio, *op. cit.* p. 24; Giuseppe Martini of Lucca also obtained a first prize in this competition but his name was placed below that of Pacetti and his model has been lost.

⁶ Among the several small copies of antiques in clay or wax was one of the Farnese *Flora* commissioned by the *bronzista* Giacomo Zoffoli who seems to have specialised in producing small bronzes of antique statues. Two of Zoffoli's bronzes, the Capitoline *Flora* and the Farnese *Agrippina* are in the collection of Mr. Anthony M. Clark to whom I am indebted for information about them. A set of four statuettes by Zoffoli, including the Farnese *Flora*, is in the Ashmolean Museum.

⁷ c.f. Bracci's monuments of Cardinal Fabrizio Paolucci in S. Marcello (1726) and Cardinal Millo in S. Crisogono in Trastevere.



1. *Achilles and Pentesilea*, the terracotta group with which Vincenzo Pacetti won the first prize in the Concorso Balestra in 1773. Accademia di S. Luca, Rome. Photograph: Gabinetto Fotografico Nazionale.

2. Monument to Emanuele Pinto de Fonseca, Grand Master of the Knights of Malta: Pacetti's first important commission, carved in 1774-5. Cathedral of St. John, Valletta.

3. *The Pyrric Dance*, stucco relief by Vincenzo Pacetti, copied from an antique carving, 1776-8. Villa Borghese, Rome.

4. *Putti*, modelled in stucco by Vincenzo Pacetti in 1781 for the Stanza dell' Ermafrodito in the Villa Borghese, Rome. Photograph: Vasari, Rome.



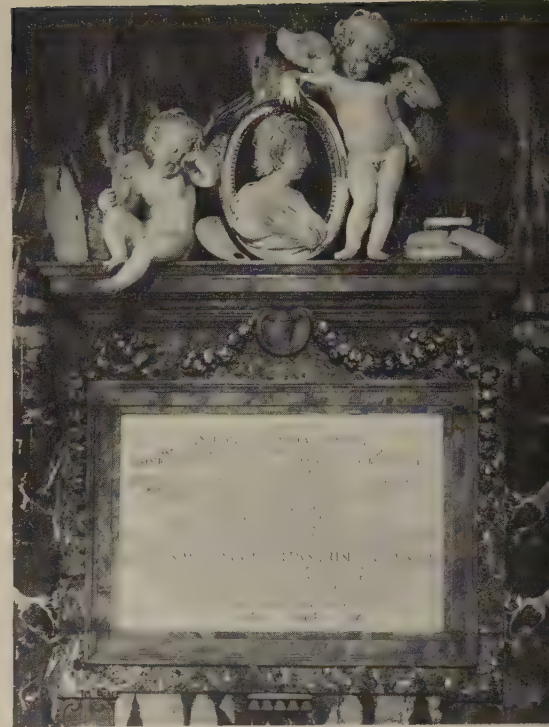
There is a gap in Pacetti's journal from the end of 1776 to November, 1778,⁸ but during this period he began work on what was to prove the most important commission of his whole career: a large series of reliefs in marble and stucco for the Villa Borghese. The villa was then being redecorated for Prince Marcantonio Borghese under the direction of the architect Antonio Asprucci who commissioned a team of painters and sculptors to enrich its walls and ceilings.⁹ Pacetti's contributions to this remarkable complex of late rococo and neo-classical decoration were in three different styles. On two occasions he produced classical pastiches derived from antique models—the reliefs in the Stanza del Vaso and the *Pyrric Dance* in the seventh room (No. 3). Elsewhere on the ground floor his works have a late baroque flavour. His *amorini* in the Stanza del Ermafrodito, for example, are closer to the putti modelled by Antonio Raggi in the Gesù a century earlier than to those which Canova was to produce within a few years (No. 4). On the upper floor, however, in the room decorated with paintings on the walls and ceiling by Gavin Hamilton, he carved four marble reliefs in a fully developed neo-classical style (No. 5). These reliefs are almost unique in his *oeuvre* and it seems highly probable that they were based on designs provided by Hamilton who naturally took a

⁸ A loose sheet of wedding expenses slipped into the *Giornale* reveals that Pacetti married the 16 year old Teresa Gonzalez on the 21st November, 1777. Teresa may have been the sister of Clementina Gonzalez whom Lorenzo Pecheux, the painter, married in 1773. If so this might explain the close friendship between Vincenzo Pacetti and Pecheux, who is frequently named as a correspondent in the *Giornale* (see L. C. Bollea: *Lorenzo Pecheux*, Turin, 1942, p. 378).

⁹ The other sculptors included Agostino Penna, Masimiliano Laboureur, Francesco Carradori, Tommaso Righi, Luigi Salimèni, Cesare Agnatti and Peter Rudiez. See E. Q. Visconti: *Sculture del Palazzo della Villa Borghese detta Pinciana*, Rome, 1796, in the compilation of which Pacetti assisted.



5. *Apollo* carved in yellow marble by Vincenzo Pacetti, 1782-4. Villa Borghese, Rome. Photograph: Gabinetto Fotografico Nazionale



6. Monument to A. R. Mengs, marble, carved by Vincenzo Pacetti 1784-5. SS. Michele e Magno, Rome. Photograph: Biblioteca Hertziana

great interest in them.¹⁰ After the decoration of the Villa was complete, Pacetti continued to work for Prince Borghese, selling him antiques, restoring marbles in his collection, providing designs and sculptural decorations for two garden temples, carving a statue to stand by one of them and modelling *bozzetti* for the prancing sea-horses in the Fontana dei Cavalli Marini.¹¹

While he was working on the Villa Borghese, Pacetti found time to fulfil many other commissions. Between 1778 and 1780 he carved a larger than life-sized statue of the 2nd Earl of Bristol for his younger brother, the notorious Earl-Bishop, to whom he was later to sell several antiques.¹² He provided two travertine and several stucco figures for the church of S. Francesco at Civitavecchia. At the same time he was working on the heroic scale statue of St. Margaret of Cortona, which was installed in the Santuario di S. Margherita on the top of the hill above Cortona in 1781—a somewhat ponderous figure reminiscent of those carved for the nave of St. Peter's in the mid-century. The same may be said of the four statues on the façade of S. Trinità in Viterbo, which were executed after Vincenzo's models by his brother Camillo in 1787. In 1784 he modelled some delicate little stucco angels above the altar of S. Maria del Pianto, Rome, and eight years later provided a more elaborate *Gloria* of slender,

dancing angels for the high altar of S. Salvatore in Lauro—a graceful and elegant work which would provide a singularly thorny problem of dating if it were not documented (No. 10).

In 1784 Pacetti obtained the commission for the monument to A. R. Mengs, for the church of S. Michele in Borgo, which was to win him considerable renown (No. 6). Christopher Hewetson, the Irish neo-classical sculptor who had already provided a bust of Mengs for the Pantheon, had expected to execute this monument,¹³ and it is therefore surprising to find that Pacetti's work owes little to the artistic theories of the painter it commemorates. It is, indeed, in the late baroque-rococo tradition with coloured marbles, swags of bronze flowers above the inscribed tablet, and two *genii* supporting a cameo portrait on top. The composition of the upper part owes something to Bracci's Zampaio monument in S. Antonio dei Portoghesi, while the *genii* themselves seem to derive from Camillo Rusconi on whom Mengs had written 'sue opere sono più gustose che perfette'.¹⁴ It is perhaps significant that Pacetti owned the *bozzetto* for Rusconi's monument to Alexander Sobieski.¹⁵

Between 1789 and 1791 Pacetti carved a series of low reliefs of *putti* for a newly decorated room in Palazzo Altieri (Nos. 7 and 8). The panels are derived from various sources—antique paintings, mosaics and reliefs, renaissance plaquettes, and early baroque carvings—and show *putti* engaged in fighting, playing with animals, fishing, harvesting, swinging on a see-saw and romping with stage masks. As a series this group of reliefs gives to the room a Pompeian appearance though the individual figures have

¹⁰ Hamilton visited Pacetti's studio to approve the reliefs before they were seen by Asprucci. It seems likely that he also supervised the design of the two statues carved for the same room by Agostino Penna and in striking contrast with this sculptor's other works of the same period.

¹¹ V. Martinelli in *La Protomoteca Capitolina*, Rome, 1955, p. 39, attributes to Pacetti four reliefs carved for the base of a statue in Villa Borghese and now in the Louvre. But they appear to be those originally applied to the base of the *Gladiator* (which was taken to Paris for Napoleon) and, according to Visconti (*op. cit.* vol. ii, p. 53), the work of Penna. I am very grateful to M. Gerard Hubert for drawing my attention to them.

¹² This statue appears to be identical with that, generally ascribed to John Nost the younger, which stood outside the mausoleum at Downhill, but vanished when that building was destroyed in 1946.

¹³ When he obtained the commission, Pacetti remarked that it was 'un impegno fortissimo per il Sig. Cristofano Juston e non come vorrà terminare'.

¹⁴ *Opere di Antonio Raffaello Mengs*, Rome, 1787, p. 330.

¹⁵ On 9th February, 1782, Pacetti noted in his diary: 'Il Sig. Cometti . . . mi a dar un modello originale del Cav. Rusconi cioè il bozzetto del deposito delli Cappuccini'. The present whereabouts of this *bozzetto* is not recorded.

a grace and vivacity which belongs entirely to the eighteenth century and is sometimes reminiscent of Clodion. In the year that he began this work for Palazzo Altieri, Pacetti modelled a series of statuettes of Hercules which were cast in bronze by Giuseppe Valadier and used to support a very handsome table for the Vatican Library; perhaps the finest piece of furniture produced in late eighteenth-century Rome (No. 9). During the 1780's and '90's he also executed several commissions for more ephemeral works—statues to decorate catafalques, stucco shrines for the exteriors of palaces—and carved a gravestone for the English landscape painter, Jacob More.¹⁶

Pacetti enjoyed contemporary repute as a portraitist—his relief of Mengs was said to be a better likeness than Hewetson's work in the Pantheon—and his surviving busts are certainly among his most attractive productions. They also illustrate his stylistic development more clearly than any of his other works.¹⁷ The earliest is that of Marco Benefial, carved for the Pantheon between 1783 and 1784, a grandiose portrait in the late baroque tradition with a flowing wig, lace shirt collar, ruffled drapery around his shoulders and his knight's cross (of the order of the Abito di Cristo) dangling on his chest (No. 11). At about the same time he carved a bust of the Pope (Pius VI) for Ancona, probably that now in the Palazzo Bianco, Genoa, which derives inspiration from the papal busts of Bouchardon and Filippo della Valle (No. 12).

A considerable stylistic change is evident in his next portrait, the bust of Pietro Bracci carved for the Pantheon in 1795. The rococo sculptor is here shown in a guise which would, no doubt, have surprised him but which conforms with all the busts admitted to the Pantheon since the Benefial; for he is represented wearing his own hair and with formalised classical drapery looped over his chest and around his neck. In the same year Pacetti began the bust of Gaetano Rappini (No. 13), his only marble bust done from the life (the others were based on painted portraits), which has a greater vitality of expression than the Bracci though it is no less neo-classical in feeling. By the mid-1790's Pacetti's earlier manner must have seemed hopelessly *vieux jeu* and he began, slowly and apparently somewhat reluctantly, to adapt himself to the neo-classical style. This is especially evident in the large stucco statues, executed after his models, in the Cathedral at Foligno and

the somewhat stiff *putti* on the monument to Conte Zagnoni of about 1804 in S. Lorenzo in Lucina, Rome.

Although he was always engaged on an original work of some kind between 1777 and 1803, Pacetti's journal reveals that he devoted the greater part of his time to antiques. Unlike the majority of his contemporaries, he carved few copies; though one is of some interest on account of its unusual subject: the Colonna *Apotheosis of Homer* (now in the British Museum). Pacetti executed a facsimile of this work for Canova's friend and patron Colonel Campbell (later Lord Cawdor) in 1787-8, shortly after he had carried out some small restorations to and provided a frame for the original.¹⁸ But as a restorer he was exceptionally prolific. He worked for numerous patrons, including the Pope, Gavin Hamilton and several Roman families (notably the Borghese and the Colonna), and engaged in a round of tasks which varied from the simple work of supplying fig-leaves for statues in the Colonna gallery to providing limbs and heads, often of old marble, for damaged trunks. His most famous work of restoration was that done to the *Sleeping Faun*, attributed to Praxiteles, which he acquired from the Barberini family in the difficult years at the end of the century and supplied with a marble thigh and leg in the place of those modelled in plaster by Bernini.¹⁹ But he did not confine his attention to antiques. In 1785 he repaired the travertine statues on the roof of the SS. Apostoli and in 1795 carried out restorations to Bernini's fountains in Piazza Navona. He was also an enterprising and successful dealer in antiques, acting as a middleman between the Roman nobility and northern collectors and building up a considerable stock of busts and statues.

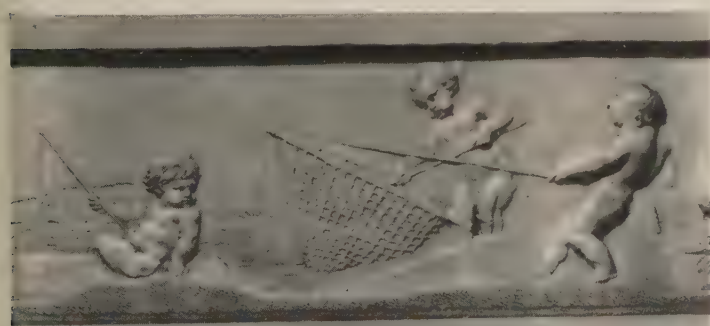
Due mainly to the trade in antiques, Pacetti's fortune grew with the years. He was thus able to demand increasingly high prices for his original works. For the large monument to the Grand Master of the Knights of Malta he charged 550 *scudi* in 1774, but when he was asked to carve another, twelve years later, his price was 1,000 *scudi* and he seems hardly to have regretted that he lost the commission. Asked to carve an heroic scale statue of a bishop in 1800 he demanded 3,000 *scudi*, twice as

¹⁶ In 1781 he executed a large terracotta statue of S. Egidio for Prince Colonna. The stone for Jacob More's grave was placed in the Protestant cemetery on the 22nd March, 1794. It does not appear to have survived.

¹⁷ I have been unable to trace three of Pacetti's busts mentioned in the *Giornale* and Guattani: Carlos III, King of Spain, in bronze (1780-1), Cav. Nicola Bischi (1800), and Catherine II of Russia (c. 1804). In 1784 he retouched a low relief portrait of Pius VI by Giuseppe Angelini for the Lucatelli family of Spoleto, and he carved another relief portrait of the same Pope for the nuns of S. Anna de' Funari in 1793.

¹⁸ The copy can no longer be traced (I am indebted to Mr. Rollo Charles of the National Gallery of Wales for attempting to trace it). Mr. D. E. Strong kindly informs me that Pacetti's frame for the original is in the British Museum, though not displayed with the relief. Of his other copies the most important seems to have been that of an *Amazon* in the Vatican, executed for the price of 900 *scudi* for the King of Poland, finished on 24th December, 1789. Dr. Jan Bialostocki has kindly informed me that the statue remained in the Polish Royal Collection until 1817 when it was bought by a certain Canon Werczynski. All trace of it has since been lost.

¹⁹ To judge from the *Giornale*, Pacetti's restorations of the Faun were limited to the 'coscia e gamba' (22nd August, 1799). D'Azeglio's story, in *I miei ricordi*, that Pacetti supplied one arm, both legs and perhaps the head is clearly incorrect.



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7 and 8, Marble reliefs of putti by Vincenzo Pacetti, 1789-1791. Palazzo Altieri, Rome. Photograph: Gabinetto Fotografico Nazionale.

much as any other sculptor's estimate for the same work. For the bust of Pius VI in 1781 he received 150 *scudi*: for that of Gaetano Rappini he obtained four times as much in 1795. But these considerable increases in price cannot be attributed solely to Pacetti's reluctance to give to original work time which could more profitably be spent on restoration. There can be little doubt that they also reflect a general increase in the price of sculpture in Rome between 1780 and 1800 which was a result of the growing esteem in which sculpture was held. For this one man is responsible: Antonio Canova.

And it is to Canova that we must look for an explanation of the change in Pacetti's style in about 1795. Canova had settled in Rome in 1781 and within two years had secured the commissions for two papal monuments, for one of which Agostino Penna had made a *bozzetto* which had been refused.²⁰ Naturally, the Roman sculptors were jealous of the young Venetian's success—when Pacetti heard of the orders for the Papal monuments he noted in his diary that it was a 'cosa stravagante'. He inspected both works as soon as they were unveiled but made no comment on them, apparently choosing to ignore their astonishing merits. But Canova could not be ignored indefinitely; he had brought about a revolution in sculpture and was soon to be saluted as the rescuer of his art. Even Pacetti was forced to bow in homage. And in about 1795 he began to adapt himself to the neo-classical style which he had previously practised only under Gavin Hamilton's direction at the Villa Borghese.

In November, 1799, he visited Canova's studio for the first time and immediately fell under the spell of his personality. Before December was out he had invited him to join the Academy of St. Luke. During the next three years he visited Canova several times, duly recording his admiration for the works he found in his studio. But he clearly had difficulty in acquiring the new style and his monument to Count Zagnoni of about 1804 can hardly be regarded as an unqualified success. He was, indeed, the last sculptor to work in the Roman baroque tradition—an epigone, but an artist of great technical ability and a figure of interest in the history of eighteenth-century Italian art.

CATALOGUE OF WORKS

I have included in the following catalogue, which is arranged geographically, only those works which can be traced. In the bibliographies I have employed the following abbreviations: *Giornale* for Pacetti's MS. Diary, Biblioteca Alessandrina, Rome, MS. 321 (see footnote 2); 'Guattani' for the article in G. A. Guattani: *Memorie Enciclopediche*, Rome, 1808, Vol. iii, p. 85 ff. (the numbers refer to his catalogue); and 'Golzio' for V. Golzio: *Le Terrecotte della R. Accademia di S. Luca*, Rome, 1933.

Works in Italy

CIVITAVECCHIA

1. S. Francesco. Travertine statues of St. Francis of Assisi and St. Anthony of Padua on the façade; stucco *glorie* and statues of Justice and Fortitude inside. The two travertine statues were begun before November, 1778 and finished by April, 1779. On 15th May, 1779, Pacetti went to Civitavecchia to install them and to execute the works in stucco.

Bibl.: *Giornale*; Guattani, No. 31.

CORTONA

2. Santuario di S. Margherita. Marble statue of St. Margaret of Cortona, which Pacetti was commissioned to execute before November, 1778. The

²⁰ Pacetti mentions that Penna's *bozzetto* for the Rezzonico monument was finished in November, 1776. When Canova was asked to join the Academy he referred to a dispute over the Ganganelli monument with Andrea Bergondi, who had perhaps hoped to carve it.



9. Bronze table supported by figures of Hercules, designed and cast by Giuseppe Valadier after models by Vincenzo Pacetti, 1789-1790. *Biblioteca Vaticana*.

plaster model was completed on 23rd, April, 1780, and the statue had been carved before 7th April, 1781 when his parish priest blessed it. He was promptly asked to provide two more statues for the Sanctuary, but this commission was abandoned in January, 1782. *Bibl.*: *Giornale*.

FOLIGNO

3. Duomo. Eight stucco statues in the nave and transepts representing the four cardinal virtues, St. Barnabas, the Blessed Angela, St. Messalina and St. Heraclius. Pacetti was first asked to do this work when he was in Foligno on 2nd June, 1796. But when the architect Andrea Vici commissioned four statues from him on 15th May, 1797, he said he was too busy to do them himself. He agreed to provide models for four statues of Virtues, for 320 *scudi*, and began them on 12th July. Giuseppe Girometti, an assistant employed for the purpose, went with the models to Foligno on 3rd December and brought the work near completion by 30th April, 1798. On 8th May Pacetti went to Foligno to give the finishing touches to the statues and received a commission for two more for which he promptly made models. Another pair was then requested and models for them were sent from Rome on 9th August.

Bibl.: *Giornale*.

GENOA

4. Palazzo Bianco. Marble bust of Pope Pius VI (No. 12). This is probably the bust which Pacetti was commissioned to execute for one Abate Franceschini of Ancona on 22nd March, 1783 for the price of 150 *scudi*, and which, with the help of *intagliatori* who carved the stole, was finished on 8th October (it was sent to Ancona on 13th December). The bust has previously been attributed to Giuseppe Ceracchi (see *Il Settecento a Roma*, Exhibition Catalogue, Rome, 1959, No. 146) but differs widely in handling from that sculptor's signed bust of Pius VI in the same collection.

Bibl.: *Giornale*.

4a. Accademia di S. Luca, Rome. Gesso bust of Pius VI. This work which is first recorded in the archives of the Academy in 1830, is presumably the model for No. 4 (though there are slight differences). The same gesso probably served as the model for the bust in the Ospizio of S. Michele (see Cat. No. 12). It may also have been the gesso which Maron borrowed from Pacetti in order to paint a portrait of the Pope, believing it to be 'uno dei piu simili'.

Bibl.: *Giornale*; Golzio, p. 35.

LORETO

5. Basilica della Santa Casa. Ten marble *gloriette* over the altars in the nave and a wooden statue of the Madonna over the organ. On 1st December, 1792, Pacetti was asked by Andrea Vici to execute four marble *gloriette* of cherub heads and clouds; on 5th January, 1794 the price of 100 *scudi* apiece was agreed; and on 6th July the commission was increased to ten *gloriette*. The first two were completed by 2nd October, 1795, and two more by 2nd May, 1796; these Pacetti installed above the altars of St. Michael, St. Philip Neri, and St. Ignatius; the Conception; and St. Francis between 23rd and 25th May. On 13th August he modelled a figure of the Madonna which was carved in wood. Two more *gloriette* were finished on 28th

September, 1797 and another pair on 11th August, 1802. The whole commission had not, however, been completed in 1808.

Bibl.: Giornale; Guattani No. 67; Guida di Loreto, Loreto, 1929, p. 77 (one gloriotta reproduced without indication of its authorship).

ORVIETO

6. Duomo. Marble statue of St. Barbara and travertine statues of St. John the Evangelist, St. James, St. Brice and St. Costanzo on the façade. Pacetti was commissioned to execute these, and also a marble statue of the Immacolata, on 10th March, 1796, by Giuseppe Valadier; the price of 1,000 *scudi* was agreed on 13th June; the four travertine statues were installed by 14th December, 1797. Pacetti carved and installed the figure of St. Barbara between 1803 and 1808, but although he carved the statue of the Immacolata he appears never to have sent it to Orvieto.

Bibl.: Giornale; L. Fumi: Il Duomo di Orvieto e i suoi restauri, Rome, 1891, pp. 94 and 102 (quoting from Cathedral accounts).

PERUGIA

7. Duomo. Altar with marble heads of cherubs and lion-paw supports, and a wooden *gloria*. The *gloria*, carved after a model by Pacetti, was completed on 18th February, 1797, and installed above Barocci's *Deposition* before 5th December. Pacetti was then commissioned to carve the marble decorations for 50 *scudi*. They were sent to Perugia on 11th January 1798.

Bibl.: Giornale.

ROME

8. S. Lorenzo in Lucina. Black and white marble monument to Conte Giuseppe Zagnoni who died in 1803. The work was finished before 1808.

Bibl.: Guattani, No. 76.

9. S. Maria del Pianto. Stucco angels and *putti* above the high altar. Pacetti was commissioned to execute this modest work on 23rd June, 1784. He completed a drawing of the angels on 25th August, fixing the price at 80 *scudi*. The work was finished on 26th October.

Bibl.: Giornale.

10. S. Maria in Via. Black and white marble monument to the Abate Pietro Antonio Serassi (poet and orator). Pacetti was commissioned to carve this work by the Duca di Zagarolo and the Duca di Ceri on 28th July, 1791. On 2nd October, Andrea Vici lent him a medal, presumably that by Francesco Corrazzini (1786), on which to base the portrait. The model was finished, and approved by Vici on 24th December, the marble relief was finished by 13th February, 1792, and set up between 10th and 15th April.

Bibl.: Giornale.

11. SS. Michele e Magno in Borgo. Marble monument to A. R. Mengs. Pacetti was commissioned by Mgr. (later Cardinal) G. M. Riminaldi to carve this on 30th March, 1784, for the price of 230 *scudi* which was agreed on 10th April. On 13th April Pacetti commissioned the *intagliatore* 'maestro Nicola' to carve the architectural part of the monument for 70 *scudi*. A *macchietta* was completed by 3rd May and approved by Antonio Maron (the disciple and brother-in-law of Mengs). The model was finished on 28th May. On June 15th, Pacetti began work on the marble which was finished by 21st March, 1785; Agostino Penna, Alberigo Mengs (the painter's son), the Cav. G. N. d'Azara and the Venetian ambassador were among those who visited his studio and praised the work. The complete monument was set up between 14th and 21st June.

Bibl.: Giornale.

12. Ospizio di S. Michele a Ripa (Istituto Romano). Marble bust of Pius VI over the door of the new 'Chiesola'. Pacetti was commissioned to carve this bust by Mgr. Gazzoli on 31st December, 1793. He seems to have based it on his earlier *gesso* (see No. 4), making slight alterations to show the Pope's increased age (on 8th September, 1794, he went to S. Maria del Popolo to see the Pope 'per poterlo far simile nel ritratto che sto facendo per S. Michele'). The bust was finished on 30th November and installed on 31st January, 1795. A dispute over the price was settled through the intermediacy of Penna who valued it at 400 *scudi* (I have not been able to



10. Stucco angels modelled by Vincenzo Pacetti above the high altar of S. Salvatore in Lauro, Rome, 1791. Photograph: Vasari.

see this work but understand that it is still *in situ*).

Bibl.: Giornale.

13. S. Salvatore in Lauro. Stucco angels and two marble heads of cherubs above the high altar (No. 10). Pacetti obtained the commission for this work on 26th July, 1791; on 22nd September his *macchietta* was approved by the architect of the new high altar, Mario Asprucci. He began the stucco figures in the church on 25th January, 1792, and finished them on 18th May. The marble heads were finished on 7th November.

14. Vatican. Twelve bronze figures of Hercules supporting a table in the Sala Sistina of the Library (No. 9). Pacetti was commissioned to make four clay figures of Hercules for 200 *scudi* on 17th June, 1789, by Giuseppe Valadier. He began work on them that October and finished them by 22nd June, 1790. They were then cast in bronze by Valadier and Pacetti inspected (and perhaps reworked) the finished statues on 22nd July and 3rd August. *Bibl.: Giornale; C. Cecchelli: Il Vaticano, Milan-Rome, 1927, p. 379 (repr. but without an attribution to either Valadier or Pacetti).*

Secular Buildings in Rome.

15. Accademia di S. Luca. Terracotta low relief of Pharaoh Receiving Jacob and Joseph with which Pacetti won the third prize for sculpture at the Academy on 24th November, 1766.

Bibl.: Golzio p. 21.

16. Accademia di S. Luca. Terracotta group of Achilles and Penthesilea with which Pacetti won the first prize in the 1773 Concorso Balestra (No. 1). *Bibl.: Golzio, p. 22.*

17. Museo di Palazzo Venezia. Terracotta low relief portrait of a man, inscribed: *Vincenzo Pacetti Rom. F.* Pacetti's *Giornale* records that he made

several portraits, probably in terracotta, at the beginning of his career, naming those of Signora Barberi (1773), Cardinal Zelada (1774), Signor De Angeli (1774) and the Abate Fazi (1774). He was paid 30 *zecchini* for the portrait of De Angeli. The same museum owns a terracotta male nude, attributed to Pacetti on stylistic grounds.

Bibl.: Giornale; A. Santangelo: Museo di Palazzo Venezia: Catalogo delle Sculture, Rome, 1954, pp. 78 and 89.

18. Palazzo Altieri. A series of marble low reliefs of putti (Nos. 7 and 8). On 21st June, 1787, Pacetti was commissioned by the architect Giuseppe Barberi to carve this series of reliefs for a fee of 1,000 *scudi*, later reduced to 600. He received on 4th July 'i sogetti per i bassirilievi di giochi di putti' but not until 4th March, 1789, did he finish his 'disegni' for them. The reliefs were finished before 19th January, 1791, and installed in the palace on 1st April. On 11th August payment was made to Pacetti and Franzoni who presumably carved the decorative surround and supports of the chimney-piece.

Bibl.: Giornale.

19. Protomoteca Capitolina. Marble bust of Marco Benefial. Commissioned by a group of Benefial's admirers, the bust was begun on 12th December, 1781 and appears to have been based on a painted portrait then in the house of 'Mr. Sodarini' (possibly the self-portrait shown in the exhibition, *Il Settecento a Roma*, Rome, 1959, No. 75). The plaster model was finished by 27th January, 1783 and the marble by 15th November when Benefial's son saw it and said that it was a good likeness. The bust and an inscribed panel (now lost) were installed in the Pantheon on 15th March, 1784. In 1820 the bust was transferred to the Protomoteca Capitolina.

Bibl.: Giornale; V. Martinelli and P. Pietrangeli: La Protomoteca Capitolina, Rome, 1955, p. 61.

20. Protomoteca Capitolina. Marble bust of Pietro Bracci. Commissioned from Pacetti by Virginio Bracci (Pietro's son) on 15th September, 1794 for a *prix d'amitié* of 60 *zecchini*, the plaster model was finished before 10th June, 1795, and the marble on 24th December. Virginio Bracci was pleased with the bust which his brother declared to be 'similissimo'. On 18th March, 1796, Pacetti installed the bust in the Pantheon, remarking 'povera mia fatica sacrificata per il lume alto'. In 1820 it was transferred to the Protomoteca Capitolina.

Bibl.: Giornale; V. Martinelli and G. Pietrangeli op. cit. p. 62 and tav. vii (where the date, derived from Forcella: Iscrizioni . . ., is given incorrectly as 1776).

21. Protomoteca Capitolina. Marble bust of Gaetano Rappini (No. 13). Commissioned from Pacetti by Rappini on 11th October, 1795, and begun two days later, the plaster model was completed by 13th March, 1796. Rappini died soon afterwards but his son asked Pacetti to carve the bust in marble for 600 *scudi* on 23rd September. In November Pacetti obtained a licence to place the bust in the Pantheon. He completed a model of the whole monument on 10th May, 1797 and next January began to carve the marble. Work was suspended on account of the war and the monument was not installed in the Pantheon until 1st July, 1802. It was transferred to the Protomoteca Capitolina in 1820.

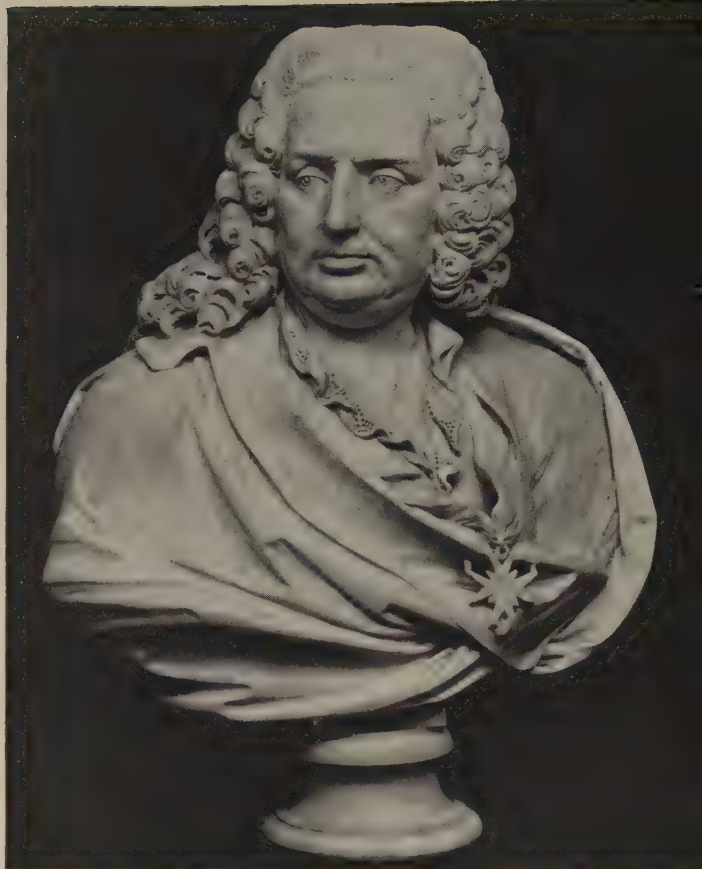
Bibl.: Giornale; V. Martinelli and C. Pietrangeli op. cit. p. 60.

22. Villa Borghese. Small stucco reliefs in the pilasters on the entrance wall and reliefs of *The Sacrifice of Polyxena* and *Hercules and Iole* in the Gran Sala. Probably the first works which Pacetti executed for the Villa Borghese, between 1776 and 1778.

Bibl.: E. Q. Visconti: Sculture del Palazzo di Villa Borghese detta Pinciana, Rome, 1796, Vol. i, p. 15.

23. Villa Borghese. Stucco reliefs of *Achilles Hearing of the Death of Patroclus* and *Mercury Weighing the Destinies of Achilles and Hector* in the Stanza del Vaso. Antonio Asprucci commissioned Pacetti to model two reliefs of subjects of his own choice for this room in October, 1779. They were completed on 7th April, 1780. Visconti records that the first relief was derived from an antique in the Mattei Collection and a fragment of a cameo, while the other was derived from an antique relief of another subject and an 'Etruscan' vase.

Bibl.: Giornale; E. Q. Visconti op. cit. p. 32.



11. Marco Benefial, marble bust by Vincenzo Pacetti, 1783-4. Protomoteca Capitolina, Rome. Photograph: Gabinetto Fotografico Nazionale.

24. Villa Borghese. Stucco reliefs of *Perseus and Andromeda* and *Zeus Suckled by the Goat Amalthea* and three small decorative marble reliefs in the Galleria (V). This work was commissioned before November, 1778 and finished in August, 1779. Pacetti's *Giornale* records that he also provided a model for a table for this gallery in July, 1780 and for two putti to stand beneath it (models completed on October 12th).

Bibl.: Giornale; E. Q. Visconti: op. cit. Vol. ii, p. 21.

25. Villa Borghese. Stucco putti in the cove of the ceiling of the Stanza dell' Ermafrodito (No. 4). This work was commissioned on 20th January 1781, begun on 2nd April and finished on 7th July. Pacetti also carved marble sphinxes to support the statue of the hermaphrodite in this room (finished on 14th March, 1782) but they cannot now be traced.

Bibl.: Giornale; E. Q. Visconti op. cit. Vol. ii, p. 37.

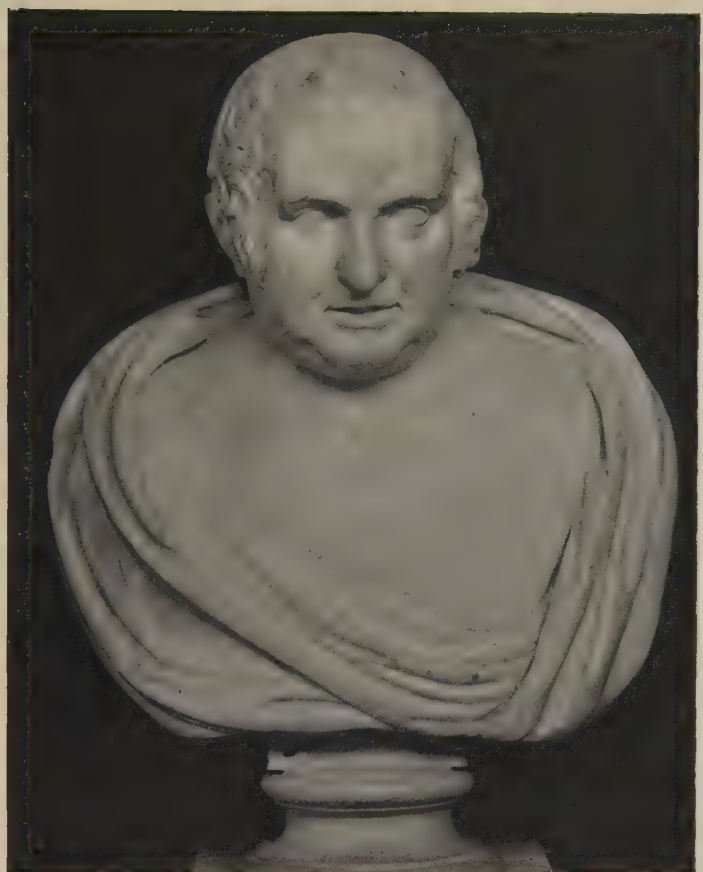
26. Villa Borghese. Four stucco reliefs of the *Pyrric Dance* in the ceiling of Stanza VI (No. 3). These reliefs, which are not mentioned in the *Giornale*, were presumably executed between 31st December, 1776 and November 1778. They are copied from a relief in the Vatican Museum (see E. Q. Visconti: *Il Museo Pio Clementino*, Milan, 1820, Vol. iv, p. 56 and tav. ix).

Bibl.: E. Q. Visconti op. cit., Vol. ii, p. 52.

27. Villa Borghese. Two stucco ibises on the north wall of the Stanza Egizia. Pacetti was commissioned to model these on 12th May, 1780.

Bibl.: Giornale; E. Q. Visconti op. cit. Vol. ii, p. 71.

28. Villa Borghese. *Giallo antico* marble reliefs of Jupiter, Venus, Mars and Apollo (No. 5) in the Stanza di Elena e Paride (XIX). Asprucci commissioned Pacetti to provide four large reliefs to go over the doors of this room—called the 'stanza di Mon. Hamilton' on account of the paintings which Gavin Hamilton was executing for it—on 17th September, 1782. Pacetti began work on 2nd November and completed the four models by 10th January, 1784, to the satisfaction of Hamilton, who probably provided the



12. *Pius VI*, marble bust attributed to Vincenzo Pacetti, 1783. Palazzo Bianco, Genoa.

13. *Gaetano Rappini*, marble bust by Vincenzo Pacetti, 1795-1802. Protomoteca Capitolina, Rome. Photograph: Gabinetto Fotografico Nazionale.

designs, Prince Borghese and Asprucci. Pacetti then carved the reliefs in *giallo antico* and installed them by 2nd August, 1784.

Bibl.: Giornale; E. Q. Visconti *op. cit.*, Vol. ii, p. 89; L. Ferrara in *Rivista dell' Istituto Nazionale d'Archeologia e Storia dell' Arte*, 1954, pp. 242-256.

29. Villa Borghese Gardens. Stone heads of Hippocrates and Galen on the outside of the Temple of Aesculapius and two reliefs inside; colossal marble statue of the Nymph of Himera; columns for the Temple of Diana; and models for the Fontana dei Cavalli Marini. Pacetti, who had sold to Prince Borghese and restored the heroic scale antique statue of Aesculapius in 1785, carved the heads for the exterior and modelled the reliefs for the interior of the temple in which it stands, installing them on 2nd December 1786. He was commissioned to carve the statue of the Nymph on 24th July, 1787, finished the model on 1st November and installed the completed work beside the Temple of Aesculapius on 15th July, 1790. He was at work on the Temple of Diana for which he made the design, and supplied and restored antique statues and columns in 1789. On 7th June, 1790, he was at work in C. Unterpergher's house on wax models of sea horses for the Fontana dei Cavalli Marini and finished them on 19th July (Unterpergher designed this fountain). The travertine horses in the fountain were carved after Pacetti's models.

Bibl.: Giornale; Guattani Nos. 41, 46 and 48.

VITERBO

30. S. Trinità. Travertine statues of St. Augustine and another male saint (St. Nicholas of Tolentino?), St. Monica and St. Rita on the façade. At the

suggestion of Alessandro Cades, Pacetti was asked to carve these statues for the Augustinian church in Viterbo on 26th July, 1786, but he refused to go to Viterbo to execute them. On 10th May, 1787, he completed *machiette* of the statues and on 14th May Camillo Pacetti went to Viterbo to execute them in stone, finishing the work before 4th December. Vincenzo received payment from the Augustinians on 6th December. On 27th July, 1787 Pacetti records that he was supervising the carving of a wooden statue of St. Bartholomew, copied from that by Pierre Legros in the Lateran, to be carried in processions in this church.

Bibl.: Giornale; Guattani, No. 14.

Works outside Italy

MALTA

31. Valletta, Cathedral of St. John. Marble Monument to the Grand Master Emanuele Pinto de Fonseca (No. 2), Grand Master of the sovereign order of the Knights of Malta from 1741 to 1773 (see H. Scicluna: *The Church of St. John in Valletta*, San Martin, 1955, pp. 113-114 where the authorship of the monument is unrecorded). Pacetti was commissioned to execute the monument for 550 *scudi* in April, 1774 and completed the model in June. In October, 1775, he completed the marble, which reached Malta in March, 1776. The portrait of the Grand Master, after a painting by Antoine de Favray, was executed in mosaic, probably in Rome.

Bibl.: Giornale.

A Florentine Mosaic Table Top

By Erwin Neumann

AMONG the treasures of the Museo degli Argenti in Florence is the splendid table top decorated in so-called 'Florentine Mosaic' (*commesso in pietre dure*, inlay work employing thin laminae of semi-precious stones of various hues),¹ which, as seen above, displays on its surface a view of Leghorn Harbour executed in this technique. This table top has been deservedly admired and described by many travellers in Italy, and of course by all the historians of Florentine Mosaic work. Until now, however, it has apparently not been possible to decide when it was made or by whom.

A literary source, apparently not consulted in this connection, the Diary of John Evelyn,² could possibly help to solve the question of authorship. In an entry referring to a day between 22nd and 25th of October, 1644, Evelyn notes: 'Here (in the Uffizi, Florence) were divers incomparable tables of Pietra Commessa, which is a marble ground inlayd with severall sorts of marbles and stones of divers colours, in the shapes of flowers, trees, beasts, birds & landskips like the natural: In one is represented the Towne of Ligorne, by the same hand who inlayes the Altar of St. Laurence, Domenico Benotti, of whom I purchas'd 19 pieces of the same worke for a Cabinet'.³ A further passage in the Diary, referring to a date shortly after 21st May 1645, reads: 'The celebrated Masters at my being at Florence were for Pietro Commesso, a kind of Mosaique or inlaying of various Coloured Marbles & other more precious stones, were Domenico Benotti, & Mazzotti'.⁴ The description is very clear, and it can only refer to the work now in the Museo degli Argenti, the table top executed in Florentine Mosaic representing a view of Leghorn.⁵ It is



unimportant that Evelyn refers to the town, and not the harbour of Leghorn, for the whole town of Leghorn is laid out in the background to this harbour scene.

According to Evelyn, then, this table top was the work of a certain Domenico Benotti.⁶ It is curious that the artist does not appear in any of the relevant literature on the subject, although Evelyn tells us he was one of the 'celebrated masters' of his craft. One could, of course, question the factual value of Evelyn's information, since it is known that the Diary was not compiled until some decades after the events described and on his return to England. But Evelyn was generally very well informed, and in this case he had made personal acquaintance with the artist, as according to one of the entries already quoted, he purchased from him '19 pieces of the same worke for a Cabinet'.⁷ Furthermore, the existence of such an artist is confirmed also by another traveller to Italy, Balthasar de Monconys. On 14th of June, 1664, in Florence, he bought two paintings by Bamboccio and one by Guido Reni through the agency of a certain Domenico Benotti (*sic*; who almost certainly must be the Domenico Benotti mentioned by Evelyn).⁸ The fact that Benotti's name does not appear in the lists of artists of the Medici court, compiled by Gori and Zobi, may be explained on the one hand by the insufficiency of that account of the Medici artists, and on the other hand, by the possibility that the artist was not officially in the service of the Grand-dukes, but worked more especially for burgher patrons.⁹

A final verification of the identity of the table top with the view of the harbour of Leghorn with that described by Evelyn and further facts about the artist must await a study of the archives. For the dating of the work we do have as a *terminus ante quem* the year 1644.

¹ For the history of Florentine Mosaic work, see: A. Zobi, 'Notizie storiche sull'origine e progressi dei lavori di commesso in pietre dure . . .', 2nd ed., Florence (1853); H. Weigelt, 'Florentiner Mosaik in Halbedelsteinen', in *Belvedere*, Vol. 10 (1931), p. 166 *et seq.*; L. Bartoli and E. A. Maser, 'Il Museo dell'Opificio delle Pietre Dure di Firenze', Florence (n.d.); E. Neumann, 'Florentiner Mosaik aus Prag', in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, Vol. 53 (1957), p. 157 *et seq.*; K. Lankheit, 'Florentiner Bronzearbeiten für Kurfürst Johann Wilhelm von der Pfalz', in *Münchener Jahrbuch der Bildenden Kunst*, 1956, p. 199 *et seq.*; A. Setterwall, 'Some Louis XVI Furniture decorated with pietre dure Reliefs', in *Burlington Magazine*, December 1959, p. 425 *et seq.*

² Hugh Honour has already pointed out the importance of this Diary for research into Florentine Mosaic work ('Pietre Dure and the Grand Tourist', in *The Connoisseur*, 141, No. 570, June 1958, p. 212 *et seq.*). For referring me to the Diary I am indebted to Professor Dr. Otto Demus.

³ Quoted from the excellent new edition of the Diary prepared by Edmond S. de Beer (Oxford, Clarendon Press, 1955, Vol. 2, p. 191).

⁴ *Ibidem*, p. 417.

⁵ De Beer had already established this identity (*ibidem*, p. 191).

⁶ The earlier edition of the Diary, prepared by William Bray (London and New York, 1907, Vol. 1, p. 94 and p. 188) writes 'Benotti' and 'Benetti', as also L. Schuch in 'Italienreisen im 17. und 18. Jahrhundert', Vienna and Munich, 1959.

⁷ According to de Beer this 'Cabinet' is still in the possession of the heirs of Evelyn at Wotton, Surrey. It would be rewarding to make a comparison between the Florentine Mosaic work of this cabinet and that of the table top, to establish whether they are in fact by the same hand.

⁸ Balthasar de Monconys, 'Journal des Voyages', 1st edition, Lyons, 1665/66, Vol. 2, p. 481. I was only able to consult the Paris edition of 1695, in which the relevant passage occurs in volume 3, p. 496 *et seq.*

⁹ The fact that Paatz was unaware of the name of Benotti in connection with the High Altar of San Lorenzo is not significant (W. and E. Paatz, 'Die Kirchen von Florenz', Vol. 2, Frankfurt, 1941, p. 496 and p. 513 *et seq.*); the altar underwent frequent alterations, and the collaboration of Benotti on the altar, mentioned by Evelyn, could easily refer to a state of the altar of which any record is now lost.

G. D. Tiepolo and the Aranjuez Porcelain Room

WHEN the Earl of Cork and Orrery first arrived in Italy in 1754, he noted of the Palazzo Reale in Turin that 'amidst all these exquisite decorations not one effeminate toy, not one Chinese dragon, nor Indian monster is to be seen, I mention this because many of our finest houses in England are disgraced by the fantastic figures with which they are crowded'. He rashly assumed that mandarins, pagodas and dragons could not flourish in the classical air of Italy. But the noble Earl was mistaken, for Italy succumbed to the cult for chinoiserie almost as wholeheartedly as England, France and Germany. Plays with chinoiserie settings enjoyed a vogue in Venice where Pietro Chiari's *La Schiava Cinese* was performed in 1752, his *Le Sorelle Cinese* and Metastasio's *L'Eroe Cinese* in 1753, and Carlo Gozzi's *Turandot* in 1761. During the carnival season carts bearing Chinese *tableaux vivants* rattled round the streets of Turin and other Italian cities, while chinoiserie barges bristling with parasols and propelled by coolie gondoliers glided down the Grand Canal in Venice. In Rome, the *Festa della China* was celebrated with fireworks illuminating Chinese set-pieces in 1758, 1760 and 1762. And the passion for chinoiserie was also reflected in the decorative arts. Bizarre japanned decorations had been applied to furniture made at Venice, and probably elsewhere, since the seventeenth century. Filippo Juvarra designed a magnificent room panelled with oriental lacquer and Italian japan in 1732 for the Palazzo Reale, Turin, and several other Piedmontese palaces and villas were enriched with similar *gabinetti cinesi*. Porcelain factories produced chinoiserie ornaments and crockery, and silk weavers made use of chinoiserie designs.¹ In the mid-century, moreover, Italian artists and craftsmen created three of the most exquisite chinoiserie fantasies in all Europe—the *salottina di porcellana* at Portici, the room frescoed by Giandomenico Tiepolo in the Villa Valmarana, Vicenza, and the porcelain room made by Neapolitan craftsmen for the royal palace at Aranjuez in Spain. It is to these three rooms that the present article is devoted.

The kingdom of the Two Sicilies seems to have been less susceptible to Chinamania than other Italian states in the eighteenth century, even though real oriental youths from the Jesuit theological college, founded in 1732, were occasionally to be seen in the streets of Naples. It therefore seems probable that the idea of creating a chinoiserie porcelain room in a royal palace was less the reflection of a fashionable cult than the whim of Carlo III's queen, Maria Amalia. For she was the grand-daughter of Augustus the Strong of Saxony, a well known devotee of *le style chinois*, who had founded the Meissen factory and dreamed of building a palace entirely coated, inside and out, with porcelain. Under the direction of the chief modeller, Giuseppe Gricci, and the Saxon painter Johann Sigismund Fischer, the Capodimonte factory began work on the room in 1757.² Giuseppe Gricci was assisted by his brother Stefano and, after Fischer died in 1758 (as a result of eating poisonous *funghi*), the painting was finished by Luigi Restile. In 1759 the whole porcelain room was installed



1. A relief in the porcelain room in the Palazzo di Capodimonte, Naples, modelled by Giuseppe Gricci, 1757-1759. Photograph: Soprintendenza, Napoli.

in the Villa Reale at Portici beneath an appropriate stucco ceiling, and here it remained until 1865 when it was removed to the Palazzo di Capodimonte. The Capodimonte porcelain room—to use the name by which it is now usually known—is lined with some three thousand interlocking pieces of porcelain. Most of the panels are of a pure glistening white paste, but the interstices are covered by festoons of flowers, bunches of ribbons and trophies of musical instruments. Here and there rococo frames enclose groups of gaily painted Chinamen in slightly higher relief (No. 1). From the centre of the ceiling hangs a great porcelain chandelier, held in the paw of a monkey (a replica of one which was destroyed in the last war).

In 1759, the year in which the Capodimonte room was completed, Carlo III succeeded to the Spanish throne and on October 6th left Naples for the last time. He was followed on his voyage to Spain by three ships carrying 44 members of the Capodimonte factory staff with their families and 88 tons of equipment,

¹ A fuller account of Italian chinoiserie will be included in *Chinoiserie*, by Hugh Honour, to be published by John Murray, London, next year.

² For the history of the Capodimonte and Aranjuez rooms see A. Lane: *Italian Porcelain*, London, 1954, pp. 51 and 53.



2



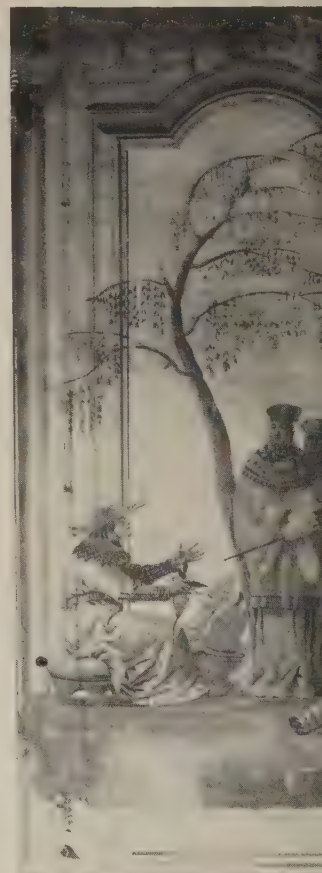
3

2, 3 and 4. Details of the reliefs modelled by Giuseppe Gricci in the porcelain room of the Palacio Reale, Aranjuez, c. 1763-1765. These reliefs show the influence of Giandomenico Tiepolo. Photographs: Loygorri, Madrid.

5 and 6. Two frescoes painted by Giandomenico Tiepolo in the Foresteria of the Villa Valmarana ai Nani, Vicenza, c. 1757. Photographs: Soprintendenza, Venice.



5



6



including $4\frac{3}{4}$ tons of porcelain paste. Little time was lost in finding a suitable site for the porcelain factory, which was built in the grounds of the Buen Retiro Palace in the outskirts of Madrid. It was ready for occupation by May next year. The first major commission given to the new factory by its royal patron was the creation of a porcelain room for the royal palace at Aranjuez, south of Madrid. Work was begun on this room by 1763 and seems to have been finished in 1765. One panel of porcelain is inscribed: *Joseph Gricci Delinea^{it} et Scul^{it} 1763*: and the date *Ano. 1765* appears on the ceiling. Despite its larger size and different proportions, this room looks as a whole similar to that at Capodimonte. Ribbons and flowers like those at Capodimonte cover the joins between the porcelain panels, and large reliefs of Chinamen are placed between the windows and the looking glasses. A chandelier which must have come from the same mould as that originally at Capodimonte hung in the centre (it is now in the royal palace in Madrid). But a closer inspection of the reliefs reveals an essential difference in style (Nos. 2-4).

The Capodimonte reliefs are suffused by a delightful air of fantasy, yet there is a certain rustic *naïveté* in their design. Heads cockle insecurely on the top of bodies which are sometimes excessively elongated and sometimes ridiculously squat and are often contorted into uncomfortable poses. And where more than one figure appears in a frame the composition is usually a little awkward (No. 1). No such *gaucherie* is evident in the Aranjuez *Salón de Porcelana*. The figures are modelled with a much better understanding of anatomy, their poses are graceful, the relationship between the members of each group is carefully integrated, and the compositions are skilfully controlled.

Whereas the joins between the various pieces of porcelain in the background of the Capodimonte reliefs are disguised in a clumsy manner, those in the Aranjuez reliefs are cunningly concealed behind appropriate elements of the composition—such as a boy's sash, the feather in a hat, the end of a piece of rope fastening a swing to a tree, or a sprig of some weird plant. Above all, the Aranjuez reliefs have a sophisticated elegance which marks them as the product of a different artistic tradition from that of Naples. Indeed, if it was not known that Giuseppe Gricci was the modeller responsible for both series it might well be supposed that the figures in the two rooms were the work not only of different artists but of different schools.

The Aranjuez reliefs are, in fact, closer in style and feeling to the Chinese room frescoed by Giandomenico Tiepolo in the Villa Valmarana ai Nani, Vicenza, than to the porcelain figures in the Capodimonte *salottina* (Nos. 5 and 6). Giandomenico's room was painted in about 1757 with a series of highly imaginative chinoiserie scenes which, despite certain borrowings from Pillement's prints, reveal a characteristically Venetian rendering of the eighteenth-century vision of the Orient.³ The figures are dressed in clothes of a truly Venetian richness and elegance, and although they are intentionally bizarre in appearance they are never grotesque. Indeed, this series of paintings is informed by the same air of poetic fantasy as the plays of Carlo Gozzi. None of the figures from the Villa Valmarana reappear precisely in the porcelain room at Aranjuez. But a comparison of details from the frescoes with the porcelain reliefs reveals numerous affinities: a lavish use of porcelain vases (which are less conspicuous at Capodimonte), a predilection for the striped materials so beloved by both Tiepolos, and even a few similar poses (Nos. 3 and 5). It might also be mentioned that in one relief a boy wears a straw hat of a type much used by Venetian painters since the sixteenth century (No. 4).

In 1762, five years after the only dated room in the Villa Valmarana was painted, Giambattista Tiepolo was summoned to Spain to fresco a series of rooms in the Royal Palace in Madrid. Accompanied by his two sons, Giandomenico and Lorenzo, he arrived in Madrid on 2nd June. As we have seen, the newly established Buen Retiro factory began in this or the following year to produce the porcelain panels for the Aranjuez room. It is therefore tempting to suggest that the Tiepolos were consulted on its design and even that Giandomenico provided some preliminary sketches for the reliefs.⁴ Such intervention cannot, however, be proved and the most that can be said with certainty is that the Aranjuez porcelain reliefs show the influence of the Tiepolos. The modeller Giuseppe Gricci declared that he had both *Delinea^{it} et Scul^{it}* the room, and he may merely have seen Giandomenico's drawings for the Villa Valmarana.⁵ But it is hardly possible to account for the differences between the Capodimonte reliefs and those at Aranjuez and the similarity of the latter with the frescoes in the Villa Valmarana without the intervention, either direct or indirect, of Giandomenico Tiepolo. —Hugh Honour.

³ For the frescoes in the Villa Valmarana see R. Pallucchini: *Gli affreschi di Giambattista e Giandomenico Tiepolo alla Villa Valmarana*, Bergamo, 1945. Some of the bizarre trees painted in this room seem to have been inspired by such prints of J. B. Pillement as those in *Fleurs Persanes*.

⁴ Both Giambattista and Giandomenico Tiepolo occasionally made drawings for details of interior decoration and the latter signed two designs for furniture. See G. Knox: *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, p. 81. Dr. M. Muraro has recently suggested in *Gazette des Beaux Arts*, January, 1960, p. 24, that Giandomenico provided the designs for chinoiserie lacquer doors in the Palazzo Papadopoli, Venice, but this is difficult to establish.

⁵ No chinoiserie drawings by Giandomenico Tiepolo are, however, known to survive.

An Italian Sketchbook

by Robert Adam, Clérisseau and Others

John Fleming

AMONG the regrettably few drawings which survived the fire at Penicuik House in 1899 is a bound volume of Italian views and sketches. The inside cover bears the following inscription: *n. 1 to 192. Views of Antiquity in and about Rome and other parts of Italy*. Four drawings having been removed at some unknown date, there are now only 188, all but a very few of which are in pen, brown ink and grey wash. (A few are heightened with watercolour and a few are in black lead and grey wash or in pen and ink only). All the drawings are numbered prominently in brown ink. The provenance and date naturally suggest some connection with Robert Adam and internal evidence proves beyond reasonable doubt that they were made either by, or for, him during his Grand Tour between 1754 and 1757. The volume is therefore of some interest historically. A similar collection of views of Italy was included in the Adam sale in 1818 (Lot 53 on the 21st May) and was described in the catalogue as: 'A scrap book, containing 160 sketches and drawings of plans and views in Italy taken on the spot by various hands'. The Clerk of Penicuik volume is now deposited at H.M. Register House, Edinburgh, and ten drawings from it are reproduced on the following pages by kind permission of Sir John Clerk.¹

Robert Adam's correspondence reveals that the drawings illustrate, almost step by step, the itinerary he followed in Italy. Most of them are of well-known buildings or views 'in and about Rome' but those of 'other parts of Italy' include some taken at such places as Fano and Sora which were rather off the beaten track during the eighteenth century but which Robert Adam is known to have visited. And there are no drawings of such places as Paestum, which he omitted from his itinerary. Additional evidence pointing towards these drawings having been made either by, or for, Adam is provided by a comparison between them and similar 'views' of Italian subjects in the Adam collections at the Soane Museum and at Blair Adam (see catalogue entries for Rome: Villa Madama and Tivoli: Hadrian's Villa); and between them and views of similar subjects by Clérisseau in the Hermitage Museum, Leningrad, and elsewhere.²

The authorship of the drawings presents a more difficult and perhaps insoluble problem. They are clearly 'by various hands',

like those in the volume sold at the Adam sale in 1818,³ and before attempting any attributions it will be useful to summarize the relevant material in Robert Adam's letters and other sources.⁴

John Clerk of Eldin states in an unpublished memoir that when his brother-in-law Robert Adam was a student at Edinburgh University he 'very sedulously occupied his leisure hours in landscape painting. 'Indeed', John Clerk went on, 'he often declared his desire was to have been a painter'. One of the earliest signed drawings by Robert Adam is a rather scratchy pen and ink landscape after Salvator Rosa and several other essays in the same vein, mostly 'views' of Lowland and Highland scenery, date from the 1740's and early 1750's.⁵ Some of these may have been done at Inverness where he spent every summer between 1750 and 1754 supervising the construction of Fort George for the Board of Ordnance. Before going there in 1750 he made a note to take his 'book of sketches' and his 'colours in an ivory case' with him.

As a landscape painter Robert Adam appears to have been self-taught, but he probably benefited from the friendly advice and encouragement of Paul Sandby who became an intimate of the whole Adam household in Edinburgh during these years when he was employed as a draughtsman under Colonel David Watson on the Survey of the Highlands. It was probably after discussing watercolour painting with Sandby that he jotted down the following notes in one of the small leather-bound pocket books he was using in about 1750: 'prussian blue and gallstone or Dutch pink make a fine green for grass and trees: vermilion and a little yellow are vastly good for buildings and light parts of rocks and sky, sap green for trees and foreground, Indian red for the shades of brick buildings'.

Robert Adam naturally intended to continue his sketching when on the Grand Tour—'to better himself from what he saw of the ancient remains by making views of them' as he later remarked⁶—and by a happy chance he fell in with Charles

¹ I am indebted to Sir James Fergusson, Mr. C. T. McInnes, and Mr. W. Anderson for much kindness and help when consulting the volume in H.M. Register House, Edinburgh.

² I am much indebted to Capt. Charles Adam, R.N. for allowing me to consult the Adam drawings in his collection at Blair Adam and to Sir John Summerson and Miss Dorothy Stroud for their kind help when consulting the Adam drawings in the Soane Museum, London. Mme X. Agafonova and Mme T. Kamenskaya have most generously helped to identify related drawings by Clérisseau in the Hermitage Museum, Leningrad, and very kindly sent me photographs of them. Professor E. Lavagnino, Professor I. Faldi and Professor C. Pietrangeli very kindly identified the subjects depicted in several of the drawings in the Clerk of Penicuik volume, as have also Mr. Michael Ballance of the British School at Rome and Mr. Anthony M. Clark.

³ There are, of course, many drawings in the Adam collection in the Soane Museum which date from Robert Adam's Grand Tour, but very few of them are 'views'. No. 177 in the volume entitled 'Miscellaneous Sketches and Drawings' is a view of S. Maria della Salute, Venice, but it appears to be by a different hand from any in the Clerk of Penicuik volume, as do also two sketches of the Trevi fountain in the same volume.

⁴ Robert Adam's letters from Italy and John Clerk of Eldin's memoir are among the Clerk of Penicuik papers and are quoted by kind permission of Sir John Clerk. I have modernised the spelling and regularised the punctuation and capitalisation.

⁵ The earliest known drawings by Robert Adam are in the volume entitled 'Miscellaneous Sketches and Drawings' in the Soane Museum. No. 14 in the volume is inscribed: 'Robt. Adam delin Sept. 1744' and was reproduced by James Lees-Milne in *The Age of Adam* (London 1947) plate 25. No. 31 is inscribed 'R. Adam after S. Rosa.'

⁶ It may be noted that Cochin wrote in 1763 that French architectural students at the French Academy in Rome were not expected to pursue any practical studies in architecture in Italy but rather to 'ramasser dans un portefeuille les choses ingénieuses et de bon goût qu'ils y voient.' (*Hauteceur: Rome et la renaissance l'antiquité à la fin du XVIII siècle* (Paris 1912) p. 133.)



I



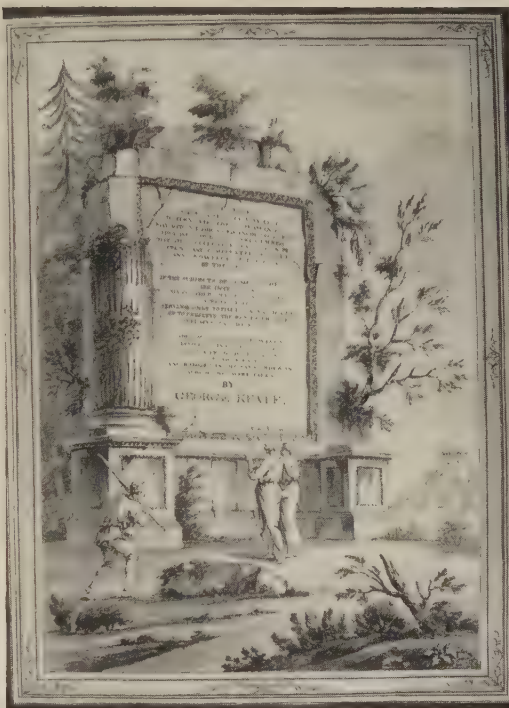
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1. Design for a park with artificial ruins by Robert Adam, 1756: pen, brown ink and grey wash, 35 × 50 cm. Collection of Sir John Clerk of Penicuik.

2. Design for a park with artificial ruins by Robert Adam, 1756: pen and black ink with some brown ink and grey and black washes on grey prepared paper, with slight traces of black chalk, 27.5 × 42.3 cm. The Pierpont Morgan Library, New York.

3. Frontispiece signed by Robert Adam for a volume of Italian sketches by George Keate, c. 1760: pen, brown ink and grey wash. The British Museum.

4. View of the north side of the Forum with the sub-structure of the Palace of Tiberius and the Farnese Gardens: pen, black ink and grey wash, 20 × 45 cm. Perhaps by Robert Adam's teacher of landscape painting. No. 62 in the Clerk of Penicuik volume.



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5. 'Arch of Augustus at Fano' by Robert Adam, 1755: pen, brown ink and grey and brown wash, 27 × 37.7 cm. No. 183 in the Clerk of Penicuik volume.

6. 'Arch of Augustus at Fano' by Charles Louis Clérissieu, 1755: pen, brown ink with grey wash heightened with gouache, 42.5 × 59 cm. Inscribed on verso: *arc de Triomphe de fano*. No. 11506 in the Clérissieu collection, the Hermitage Museum, Leningrad.

7. 'Arch of the Goldsmiths, Rome' by Robert Adam, c. 1756: pen, brown ink and grey and brown wash, 30.5 × 40.8 cm. No. 37 in the Clerk of Penicuik volume.

8. 'Arch of the Goldsmiths, Rome' by Charles Louis Clérissieu, c. 1756: pen, brown ink and brown wash, 41 × 59 cm. Inscribed on verso: *Vue de l'arc des orphèvres à Rome*. No. 2565 in the Clérissieu collection, the Hermitage Museum, Leningrad.

9. 'Temple of Clitumnus' by Robert Adam, 1756: pen, brown ink and grey and brown wash, 23 × 27 cm. No. 164 in the Clerk of Penicuik volume.

10. 'Temple of Clitumnus' by Charles Louis Clérissieu, 1756: pen, brown ink and brown wash, 28 × 38 cm. No. 11624 in the Clérissieu collection, the Hermitage Museum, Leningrad.

Louis Clérissseau in Florence in January, 1755. Clérissseau drew 'delightfully in the free manner I wanted', he wrote shortly after they met. 'I hope to reap some instruction from him'. Their acquaintance quickly ripened into friendship and a few weeks later Robert declared that he wished 'above all things to learn in his manner . . . to have him with me at Rome, to study close with him and to purchase of his works. What I wished for I obtained. He took a liking to me'. Towards the end of February they left Florence for Rome. Clérissseau had agreed to 'stay in the same house with' Robert and in return for board and lodging would serve as 'antiquarian, would teach me perspective and drawing, would give me copies of all his studies of the antique'.

Their first few weeks in Rome were spent in seeing the sights and no mention is made of sketching in Robert's letters until April when they were in Naples and 'took sketches to enable our friends to partake of our pleasure'. After their return to Rome towards the end of that month Robert settled down to a daily routine—the forenoon I devote to study and drawing; after dinner I ride out to see palaces and draw on the spot'. Clérissseau was teaching him the rudiments of perspective: a young French painter, Laurent Pecheux, was putting him through an abbreviated course of French academic training, beginning with Le Brun's *Methode pour Apprendre à Dessiner les Passions*; and a third was giving him lessons in landscape painting—'before I leave Rome I shall draw landscape tolerably having a good master for that branch too', Robert told his brother James. Not until he had completed this thorough grounding in draughtsmanship would Clérissseau allow him to study architecture. And when James Adam wrote to ask him for 'a sketch or two to form some idea of a great design', he received a very curt reply from Robert: 'I have not as yet attempted designing anything in the way of composing in the Grand Style as I am applying to those things from which I shall be able to make such compositions viz. to figures, to ornaments and to perspective. When I have studied them for some time I will put them in different forms so as to be simple and great. For I consider beginning compositions just now as one would do a painter who had never learnt to draw hands, feet or eyes and yet would attempt to draw the Laocoon or to compose a history-painting'.

So he continued throughout the spring and early summer. In June he met Piranesi who loaded him with compliments—'upon seeing some of my sketches and drawings Piranesi was so highly delighted that he almost ran quite distracted'. Robert later spent several days with him inspecting the Baths of Caracalla and 'the remains of antiquity on the Appian way'. In June he also conceived the project of issuing a revised edition of Desgodetz's *Les Edifices Antiques de Rome*. This would involve his checking all the measurements and adding 'perspective views of these buildings as they appear at present, a work which Clérissseau will undertake for me with infinite satisfaction'. On the 7th June he reported having been 'just now making an exact plan of a church upon the foundations of Diocletian's Baths and fitted up by an Italian architect, one Vanvitelli'.

The stifling dog-days of late July and August still found him 'jogging on the old trot . . . and obstinately bent on being a good drawer of figures'. But in September he began to chafe under Clérissseau's discipline and suggested they make a 'jaunt' together to the 'Hadriatick Shoar'—a round trip to include Caprarola, Narni, Terni, Foligno, Spoleto, Fossambrone, Fano, Rimini and Ravenna. They would return by way of Fano, Ancona, Loreto and Foligno. At Spoleto, Robert told James, he was particularly anxious to examine 'a temple which you will see in Palladio, with immense long stairs that go up sideways rather like a ladder than a stair, with a small portico you enter by—I dare say

you will know it by this description'. (It was, of course, the Temple of Clitumnus.) They set off on the 14th September and were back in Rome by the 12th October, having 'done nothing but drive post from one town to another, staying half a day at any of those places where we found game and going to the chase directly, so that we have brought home with us a portfolio loaded with Triumphal Arches, ancient bridges and other views of whatever appeared curious and worth drawing'.

Robert's former routine of study was resumed as soon as he got back to Rome and to show his brothers how much his draughtsmanship had improved under Clérissseau's tuition he would occasionally enclose a drawing with his weekly letter home—'four little figures which I have drawn to put into my architecture', for example, or 'a little bit of a view of a temple in the antique style, done in Clérissseau's manner'. In January, 1756, he reported that he was still 'labouring at perspective and doing cornices with modillions viewed on the angles of a building, which has its own difficulties'. But as soon as the spring came towards the end of March, he began once more to 'sally forth every morning by 7 o'clock, with paper and pen and draw till dinner time'. Usually these sketching expeditions among the Roman ruins were made with Clérissseau alone but sometimes they were joined by Pecheux and occasionally by Allan Ramsay as well.

By March, 1756, Robert had also assembled a staff of draughtsmen, two of whom he brought back to London the following year. These were Laurent-Benoit Dewez⁷ and Agostino Brunias⁸. Robert described Dewez as his 'plan man and line drawer'. Brunias had been 'bred a painter' and was 'converted into an architect' by Robert and Clérissseau. 'He does all my ornaments and all my figures vastly well.' In addition to Dewez and Brunias he had 'another beagle who is the most worthless dog I ever knew but draws ornaments to perfection' and another 'Italian lad who does all the drudgery business of putting things in proportion from sketches, but him I hold in no esteem but as a daily slave at one shilling a day'. 'Clérissseau and I are the directors of these lads', Robert went on, 'and by means of their industry and my pay we get more time to think and to apply to sketches of taste and invention, which otherways I could not do, and Clérissseau to draw his ruins by which he lives'.

In April the draughtsmen were sent to Tivoli to make drawings and plans of Hadrian's Villa and at the end of that month Robert went out there from Rome for a few days to inspect their work and make some drawings of the villa himself. A friend, one Hervey, insisted on accompanying him—'protesting

⁷ Robert Adam never mentions Dewez by name in his surviving letters. He refers merely to his 'liegeois' draughtsman, but there can be little doubt that this was Laurent-Benoit Dewez (1731-1812) who later became the leading neo-classical architect in Belgium. He was in Rome from 1754 to 1757 as a *pensionnaire* of the small Liegeois academy, the Fondation Darchis. (His name appears in the *Status Animarum* of the Fondation for those years.) That he then went to England is proved by drawings of English subjects dated 1758, now in the Archives Générales du Royaume de Belgique in Brussels. He later quarrelled with Robert Adam and left London for Brussels where he settled in 1760. There appears to be no contemporary evidence that he visited Greece, Syria and Egypt between leaving Italy in 1757 and returning to Brussels in 1760, as is stated by H. Gerson & E. H. ter Kuile in *Art and Architecture in Belgium: 1600-1800* (Penguin Books, 1960) p. 33.

⁸ Agostino Brunias or Brunais won the 3rd prize in the second class for painting at the Academy of St. Luke in 1754, the subject set being Tobias and the Angel. He appears to have been employed by Robert Adam in England for several years, possibly until the early 1770's when he visited the West Indies. Edwards described him as 'an Italian, who painted decorative subjects for panels and ceilings, both in colours and *chiaro-scuro*' (*Anecdotes of Painters* (1808) p. 65). Architectural painting, and drawings by him were included in the Adam sale at Christie's in 1785 (Lots 16 and 33) when they were described as being 'in the style of Clérissseau'. He exhibited at the Free Society of Artists in 1763-4 and at the Society of Artists in 1770. In 1777 and 1779 he exhibited scenes of native life in the West Indies at the Royal Academy. Similar scenes had been engraved 1773 for Edward's *History of the West Indies*. He also made a valuable series of botanical drawings in the West Indies.



11

11. 'Acqua Vergine in via del Nazareno, Rome', by Robert Adam or C. L. Clérissieu, 1755: pen, brown ink and grey and brown wash, 20.5 × 31.5 cm. No. 106 in the Clerk of Penicuik volume.

12. Another view of the Acqua Vergine in via del Nazareno, Rome, signed and dated 1755 by Allan Ramsay: watercolour, 16.1 × 31.3 cm. National Gallery of Scotland.

12



that he would not be troublesome to us and that whilst I drew he would sit by me and read, which accordingly he put into execution. Tom Jones was the book pitched on as the most proper for such a scene and we hugged the lovely Sophia amidst the ruins of that ancient palace and found the weather so fine and the work so agreeable that we stayed there six days, being twice the number intended'.

Early in June, 1756, Robert left Rome with Clérissieu to make 'an excursion into the country of the Samnites and Volsci'. They followed the via Appia as far as Cassino and then struck inland for Attina and Sora where they presumably expected to find some interesting and unrecorded antiquities. They appear to have stayed at Sora for several days, exploring and sketching in the neighbourhood, and were not back in Rome until the 16th June. The rest of the summer was spent in Rome, supervising the draughtsmen who were making measured drawings and plans of various buildings in connection with the projected revision of Desgodetz. But Robert continued to sketch with Clérissieu for he had determined that there should not be 'one good thing either in or near Rome that wont be included in my collection, either by way of plan or perspective view or geometrical elevation, according as the subject is interesting'.

By October, however, he seems to have realized that he had been too ambitious and that he would never be able to complete his survey, or even his revision of Desgodetz in the limited time available to him. So he decided to concentrate on two groups of buildings: the Roman *thermae* and Hadrian's Villa at Tivoli. He hoped to be able to bring back to London sufficient drawings to make up several imposing folios on these buildings. 'My Baths advance finely', he wrote on the 16th October, 'and though I say it that shouldn't, will be a most glorious work to which your Palmyras and Balbeks are less than nothing and vanity'. On November 26th he again reported that 'my Baths do very well'. 'I can say Diocletian is almost finished and Caracalla advances apace and will make a fine figure.' And in April of the following year, shortly before leaving Rome, he reported that his Baths

were 'all completed'.⁹ Most if not all of the perspective views of the Baths appear to have been made for him by Clérissieu; for James was alarmed to discover, some years later, that Clérissieu had kept a duplicate set of them all, perhaps the set included in the sale of Clérissieu's effects held in Paris in 1820.¹⁰

In November, 1756, Robert mentioned having made a series of designs for the lay-out of parks and gardens 'with ruins, temples, cascades and groups of trees'. On the 26th of that month he told his brother John that he had been 'applying myself to these kind of sketches and have already made out a dozen or different views as unlike one another as I could and I hope I can carry that affair to a greater length than Kent and his disciples have yet brought it, as I have a greater ease in drawing and disposing of trees and buildings and ruins picturesquely which Kent was not quite master of, as all his trees are perpendicular and stiff and his ruins good for nothing'.¹¹

By the time he came to pack his belongings before leaving Rome he found that he and his draughtsmen had made so many drawings that a special trunk would have to be made for them—a trunk 'of the most enormous magnitude, made a-purpose to contain all my drawings, sketches and studies, the books necessary on the road, with all my habiliments and utensils of war'. It is the astonishment and admiration of all who see it and cost me 7 good zecchins which is about 3 guineas and a half'.

At the beginning of May, 1757, he left Rome for England taking Clérissieu, Brunias and Dewez with him. Allan Ramsay and his wife and sister followed in a second carriage. The

⁹ For the subsequent history of these projects, and for the revised edition of Desgodetz, see footnote 23 to my article 'The Journey to Spalatro' in *The Architectural Review* (February 1958, pp. 102–107).

¹⁰ Lot 17 was—'Un volume, contenant les plans, coupes, élévations des Thermes de Dioclétien, de Caracalla et de Titus, mesurés et dessinés par M. Clérissieu'.

¹¹ See entry under *Miscellaneous and Unidentified Sketches* in the Check List at the end of this article. I am most grateful to Mr. John Harris for very kindly telling me of Adam drawings of this type in the Pierpont Morgan Library and the Metropolitan Museum, and I am much indebted to Miss Felice Stampfle, Curator of Prints and Drawings in the Pierpont Morgan Library, for help and information.

travelled together as far as Venice from where the Ramsays went on alone while Robert and his three companions went south to Pola and Spalato. They returned to Venice from Spalato at the end of August and appear to have spent most of September in Vicenza and Verona. On the 12th October they were still at Vicenza but Robert left shortly afterwards for Germany, together with Brunias and Dewez, leaving Clérissseau to return to Venice. By the 17th January, 1758, Robert was in London.

It will be apparent from the foregoing that the bulk of the drawings in the Clerk of Penicuik volume are probably by Clérissseau and Robert Adam. The only other draughtsmen who are likely to have contributed to the series are Allan Ramsay, Pecheux, Brunias, Dewez and the un-named artist who was teaching Robert Adam landscape painting in 1755. The latter may have been the author of a charming and delicately drawn view of the Palatine and Farnese gardens, which is by a distinct and individual hand not found elsewhere in the volume (No. 4). Ramsay, Pecheux and Brunias all imitated Clérissseau's style, sometimes very skilfully, when making views of Roman antiquities and it would be rash to attribute any such drawings to them on stylistic grounds alone.¹³ Similarly with Dewez; for though there are no known drawings by him of this type, his architectural sketches are so close in handling to Clérissseau's and Robert's that it is sometimes extremely difficult to choose between them by eye alone.¹³

Robert Adam was also an adept pupil and imitator of Clérissseau in this type of drawing and it is seldom easy to distinguish their hands. Especially is this so in the case of repetitions, when the second version might be either a replica by Clérissseau or a copy by Robert Adam. In the almost complete absence of signatures and inscriptions any attributions to Robert Adam must therefore be very tentative. Fortunately, however, there are a few signed drawings from the series of garden designs which Robert Adam mentioned in his letter to John Adam of 26th November, 1756, quoted above. The best of these is in the Adam collection at the Soane Museum and was reproduced by Bolton in his book on the Adams (Vol. I, p. 24). Two others are in the Metropolitan Museum, and with them can be associated a volume of sketches in the Pierpont Morgan Library, New York, and three drawings in the Clerk of Penicuik volume. Related to these in style is a signed frontispiece which Robert Adam made for a volume of Italian sketches by George Keate, now in the Print Room of the British Museum.¹⁴ This group of drawings reveals that Robert Adam had acquired considerable manual dexterity and accomplishment but that he lacked Clérissseau's grasp of form and perspective. The buildings do not sit quite so squarely on the ground as they do in Clérissseau's drawings, nor do they appear to have been seen so convincingly 'in the round'. But he had become remarkably skilful in imitating Clérissseau's calligraphy—that method of describing a building within a single wavy outline, broken casually here and there, which Clérissseau had learnt from Pannini when he studied under him as a student at the French Academy at Rome. This short-hand technique was probably what Robert Adam had in mind when

he told his brother James that Clérissseau had all those 'knacks so necessary for us architects'.

These 'knacks' are certainly very apparent in the drawings contained in the Clerk of Penicuik volume. For like many inexperienced draughtsmen before and since, Robert Adam appears to have been content to rely on formulae, especially for the trees, stones and undergrowth in the foreground and other minor parts of his compositions. The drawings therefore have none of that freshness of observation which marks the work of such an artist as Jonathan Skelton who was making watercolours of Roman ruins a few years later. But if they occupy a position of slight importance in the history of English topographical draughtsmanship, they are documents of outstanding interest for an understanding of Robert Adam's artistic personality and for his later work in architecture.

Despite the difference of handling evident in some of the sheets, the whole series presents a homogeneous vision of the classical scene. Untouched by the characteristically northern melancholy and sensibility which suffused the drawings and paintings of Richard Wilson, the gaiety and elegance which enabled Fragonard and Hubert Robert, also in Rome in the 1750's, to transform the most sombre monuments of the Campagna into playful rococo decorations, or that sense of brooding and mysterious drama which is so evident in the etchings and drawings of Piranesi, they provide a faithful and, at times, somewhat pedestrian record of antiquities.

But they also reveal on occasions, a lively appreciation of the picturesque qualities of architecture, especially in the arrangement of masses and the disposition of buildings among trees—not only in the purely landscape drawings and in the designs connected with garden decorations, but also in such 'views' as those of the Forum and the Palatine and of such well-known picturesque sights as the Temple of Vesta at Tivoli. Thus they reveal an important aspect of Adam's attitude towards his art. In one of his letters from Rome he referred to himself playfully as a 'picturesque Hero' and this romantic attitude, already apparent in his early drawings *à la Salvator Rosa*, was to mark his own buildings after his return from Italy and emerged even more clearly in the many 'picturesque' compositions in watercolour which he drew in the 1770's.¹⁵

Finally, the subjects of the drawings in the Clerk of Penicuik volume are of some interest. For they include, besides most of the famous classical monuments in Rome, such unusual buildings as S. Vitale and the mausoleum of Theodoric at Ravenna, the strange assembly of domes and spires on the Santo at Padua, the mediaeval castle with crenellations and round-towers at Nepi, several Renaissance buildings in Rome, and even such a modern work as Vanvitelli's interior of S. Maria degli Angeli. The somewhat eclectic taste evident in the choice of these subjects was probably due to Robert rather than Clérissseau, who complained some few years later to James Adam that Robert had had a deplorable weakness for the Gothic and other impure styles in architecture.

¹⁵ See Paul Oppé: 'Robert Adam's Picturesque Compositions' (*Burlington Magazine*, LXXX, 1942).

¹³ Compare Pecheux's 'view' of the Forum, looking East with the three columns of the temple of Castor in the foreground (reproduced by L. C. Bollea in *Lorenzo Pecheux* (Turin 1942)), with No. 57 in the Clerk of Penicuik volume. They would appear to be almost identical. The Pecheux is signed: *L. Pecheux Romae F.*

¹³ Compare No. 18 in the Archives Générales du Royaume de Belgique in Brussels (reproduced by Simone Ansiaux: 'Les dessins d'Italie de Laurent—Benoît Dewez', *Bulletin de l'Institut Historique Belge de Rome*, XXVII (1952)), with Adam's No. 109 in Volume 55 in the Soane Museum.

¹⁴ For Keate's sketchbook see L. D. Ettlinger: 'With All Convenient Speed to Rome', *English Miscellany* No. 4 (Rome 1953) pp. 133-146. For Adam's friendship with Keate in London see the appendix to *Francesco Zuccarelli in England* by Michael Levey in *Italian Studies* Vol. XIV, 1959.

CHECK-LIST OF DRAWINGS mounted in a volume in the collection of Sir John Clerk of Penicuik. The drawings are listed topographically. The numbers used are those written in brown ink on the drawings. The drawings are usually mounted two or more to a page, the sizes of those reproduced being given in the captions.

ANCONA

Arch of Trajan. Nos. 136, 140 & 141.

Drawn between 21st September and 12th October, 1755, when Robert Adam and Clérissseau made an expedition from Rome to Ravenna. Their itinerary included Caprarola, Narni, Terni, Foligno, Spoleto, Fossambrone, Fano, Rimini, Ancona, Loreto. Writing from Rome (14th October, 1755) Adam said: 'we have done nothing but drive post from one town to another, staying half-an-hour at any of those places where we found game and going to the chase directly, so that we have brought home with us a portfolio loaded with Triumphal Arches, ancient bridges and other views of whatever appeared curious and worth drawing'.

AQUINO

Exterior of S. Maria della Libera. No. 159.

Drawn between 3rd and 16th June, 1756, when Robert Adam and Clérissseau made an expedition from Rome to Sora. They followed the Appian Way as far as Montecassino and then turned inland. A view of Isola del Liri in the Soane Museum was presumably drawn on the same journey. (Soane Museum: Adam Collection, Vol. I, No. 243.) See also entry for Sora.

CAPUA

Roman Amphitheatre. No. 150.

Drawn on or about the 20th April, 1755, when Robert Adam and Clérissseau returned from Naples to Rome and paused at Capua to inspect the antiquities and other relics of those who, Adam said, had been 'so destructive to Hannibal's troops by their voluptuousness and idleness'.

FANO

Arch of Augustus. No. 183.

Drawn between 21st September and 12th October, 1755. See entry for Ancona. This appears to be a copy by Robert Adam of a similar 'view' by Clérissseau now in the Hermitage Museum, Leningrad (No. 11506).

FLORENCE

View looking up the Arno from Lungarno Guicciardini. No. 178.

Presumably drawn in May, 1757, when Robert Adam spent several days in Florence on his way home from Rome. He was travelling with Clérissseau, and his two draughtsmen, Brunias and Dewez.

FRASCATI

Porta Furba. No. 85.

Tor Pignattara. Nos. 86 & 89.

Entrance to Villa Falconieri. No. 181.

Probably drawn in October, 1755, or October, 1756, when Robert Adam visited friends in villegiatura at Albano. The view of the entrance to Villa Falconieri is inscribed in ink: 'Villa Falconiere a Frascati.'

NARNI

Bridge of Augustus. Nos. 71 & 145.

Drawn in late September, 1755. See entry for Ancona.

NEPI

Bridge. Nos. 118 & 130.

Rocca. No. 126.

Presumably drawn in September, 1755. See entry for Ancona.

PADUA

Santo. Nos. 146 & 149.

Drawn in June, 1757, when Robert Adam mentions in a letter his having visited the 'shrine of the famous S. Antonio di Padova'. No. 146 is a fantasy based on the Santo.

PALESTRINA

Unidentified Roman antiquity. No. 162.

Inscribed in pencil: 'Palestrina'.

PASSO DEL FURLO

View of the pass and Vespasian's tunnel. Nos. 137 & 139.

Drawn in September or October, 1755. See entry for Ancona.

RAVENNA

Tomb of Theodoric. Nos. 129 & 142.

Palace of Theodoric. No. 144.

Exterior of S. Vitale. No. 135.

Interior of S. Vitale. No. 182.

Drawn in September or October, 1755. See entry for Ancona.

RIMINI

Arch of Augustus, from the north. No. 134.

Arch of Augustus, from the south. No. 132.

Bridge of Augustus. Nos. 133 & 138.

Drawn in September or October, 1755. See entry for Ancona. A view of the Arch of Augustus from the north by Clérissseau is in the collection of Mr. Thomas J. McCormick Jnr. and the view in the Clerk of Penicuik volume appears to be either a replica of it by Adam or another version of it by Clérissseau.

ROME

CLASSICAL ANTIQUITIES

Acqua Vergine in via del Nazareno. Nos. 77 & 106.

A drawing by Allan Ramsay in the Print Room of the National Gallery of Scotland (No. D3772) is a replica or version of No. 106. The Ramsay drawing is inscribed on the verso in ink: 'The aqueduct of the Fontana di Trevi with the inscription of Claudius, after a drawing of Clérissseau by A R 1755.'

Arch of Drusus (or Trajan), near Porta S. Sebastiano. No. 45.

Arch of the Goldsmiths. Nos. 35 & 37.

No. 37 appears to be a copy by Adam of a drawing by Clérissseau now in the Hermitage Museum, Leningrad (No. 2565). Adam has added an imaginary background, perhaps because he finished his drawing after leaving Rome.

Basilica of Constantine (Maxentius). Nos. 29 & 30.

Baths of Caracalla. No. 44.

Baths of Diocletian. Nos. 50, 51 & 58.

Presumably made in connection with Robert Adam's projected book on the Roman *thermae*.

Colosseum exterior. Nos. 22, 23, 25, 26, 27, 36, 39 & 41.

Colosseum interior. Nos. 24, 40 & 42.

Forum, general views. Nos. 28, 31, 57, 62, 63, 70 & 80.

Forum of Trajan. No. 43.

Grotto of Egeria. Nos. 46 & 47.

House of Crescentius. No. 21.

Pantheon, exterior. Nos. 6, 9, 10 & 16.

Pantheon interior. Nos. 7 & 8.

No. 8 appears to be a copy by Adam of a drawing by Clérissseau now in the Hermitage Museum, Leningrad (No. 2327). No. 8 measures 29 × 26.5 cm and the Clérissseau 28 × 26.6 cm.

Portico of Octavia. No. 73.

This appears to be a copy by Adam of a drawing attributed to Clérissseau in the Print Room of the British Museum (No. 1877-10-13.941).

Pyramid of Caestius. Nos. 54, 55, 56 & 101.

S. Costanza, interior. No. 14.

S. Stefano Rotondo. Nos. 83 & 99.

S. Teodoro. No. 68.

Sedia del Diavolo in via Nomentana. No. 105.

Temple of Antoninus and Faustina. Nos. 32, 59 & 60.

Temple of Minerva Medica. Nos. 64, 65, 66 & 69.

Temple of Venus and Rome. Nos. 34, 53, 72 & 103.

A drawing by Allan Ramsay in the Print Room of the National Gallery of Scotland (No. RN1027), inscribed 'Summer 1755', appears to be a version of Nos. 34 and 53. The latter may be by Clérissseau. The verso bears the following inscription: 'j'ai trouvé un chapiteau ionique.' See *The Connoisseur*, April, 1956, plate 2.

Temple of Vesta. No. 33.

Tomb on the via Latina. Nos. 48 & 49.

Tomb on the via Appia. No. 61.

Villa de Quintili on the via Appia. No. 67.

Palatine, general views. Nos. 63, 70, 79, 100, 104, 107 & 108.

RENAISSANCE AND LATER BUILDINGS

Loggia di Donna Olimpia (Pamphilj). No. 88.

Palazzo Farnese, entrance vestibule. No. 1.

Inscribed: 'Entry to the Farnese Palace the Architecture by Mich^l Angelo di Buoneroti. Done at Rome 1756.'

Palazzo Mattei, portico. No. 13.

Piazza del Popolo. No. 17.

Piazza di S. Pietro. Nos. 93 & 94.

S. Maria degli Angeli, interior. Nos. 2, 3, 4 & 5.

No. 2 is inscribed: 'another view of the Carthusian Church at Rome'.

No. 3 is inscribed: 'view of the inside of the Carthusian church at Rome, being part of the Baths of Diocletian.' These drawings were presumably made during the autumn or winter of 1756 in connection with Robert Adam's projected book on the Roman *thermae*.

S. Pietro in Montorio. No. 74.

Tomba del Somaro in the Pignetta Sacchetti. No. 112.

Villa Celimontana (Mattei), garden with obelisk. No. 90.

Villa Madama. No. 11 & 20.

No. 11 shows the interior of the loggia. A similar drawing in the Adam collection in the Soane Museum (No. 39 in Volume entitled 'Miscellaneous Sketches . . .') appears to be an unfinished sketch for it.

Villa Peretti, with S. Maria Maggiore in the background. No. 87.

Villa di Papa Giulio, Grand Cortile. No. 18.

Villa di Papa Giulio Nymphaeum. No. 19.

GENERAL VIEWS OF ROME. Nos. 84, 91, 92, 97 & 102.

These are all roof-top views and were probably taken from a window in Robert Adam's apartment in Casa Guernieri, which stood near the Villa Malta on a site between via Sistina and via Crispi. A similar roof-top view of Rome, probably by Robert Adam, is on the verso of drawing 34.36.47 in the C. J. Richardson collection, Victoria and Albert Museum. This is inscribed: 'View of Trinita de'Monti, Rome, view towards Monte Mario'.

UNIDENTIFIED VIEWS OR FANTASIES OF ROMAN SCENES AND BUILDINGS. Nos. 75, 76, 95, 96, 98, 110, 111, 113, 114, 116 & 148.

SORA

General view of Sora. No. 153.

Duomo di Sora. No. 156.

Unidentified subjects at or near Sora. Nos. 154, 155, 157, 158, 160 & 161.

These are all inscribed in pencil: 'Sora'. They were presumably drawn in June, 1756, when Robert Adam and Clérissseau went to Sora. See entry for Aquino.

SPOLETO

General view of Spoleto. No. 170.

S. Salvatore. Nos. 168, 169 & 143.

Temple of Clitumnus. Nos. 163, 164, 165, 166 & 167.



13. 'Tomb of Theodoric at Ravenna' by Robert Adam, 1755: pen, brown ink and grey and brown wash, 31.4 × 41 cm. No. 129 in the Clerk of Penicuik volume.

14. Roman antiquities at Sora by Robert Adam, 1756: pen, brown ink and grey wash, 23 × 27 cm. No. 158 in the Clerk of Penicuik volume.



Drawn in late September, 1755, see entry for Ancona. No. 143 is a fantasy based on S. Salvatore. Robert Adam told his brother James that he was particularly interested in the Temple of Clitumnus ('a temple which you will see in Palladio, with immense long stairs that go up sideways rather like a ladder than a stair, with a small portico you enter by'). A similar view, though from a different angle, by Clérissseau is now in the Hermitage Museum, Leningrad (No. 11624), and another is in the Duke of Buccleuch's collection at Drumlanrig Castle. The latter is inscribed: 'Clérissseau f. 1759.'

TIVOLI

Aqueduct on via Empolitana. Nos. 81 & 127.

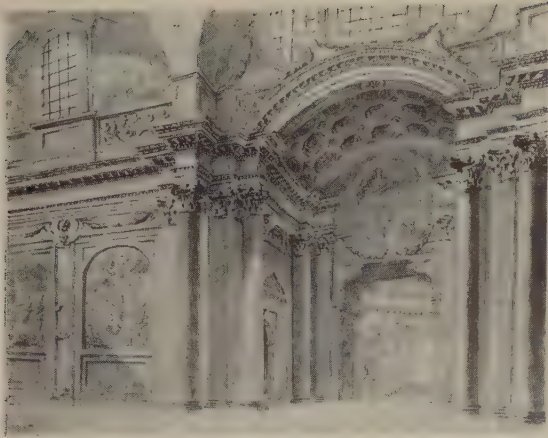
Cascade. No. 115.

Hadrian's Villa. No. 123.

Temple of Vesta. Nos. 119, 120, 121, 122, 124, 125 & 192.

Tomb of Plauti Lucani. Nos. 117 & 128.

Robert Adam was at Tivoli in April, 1756, drawing Hadrian's Villa where he had 'some people working . . . as I am making an exact plan of it'. Views of Hadrian's Villa, probably by Robert Adam, are at Blair Adam (see John Fleming: Allan Ramsay and Robert Adam in Italy. *The Connoisseur*,



15

15. Interior of S. Maria degli Angeli, Rome, by Robert Adam, c. 1756: pen, brown ink and grey wash, 35 × 45 cm. Inscribed on the mount: 'Another view of the Carthusian Church at Rome.' No. 2 in the Clerk of Penicuik volume.

16. View of the Forum of Trajan, Rome, probably by C. L. Clérissieu, c. 1756: pen, brown ink and brown and grey wash, 34 × 41 cm. No. 43 in the Clerk of Penicuik volume.



16

April 1956, pp. 78-84) and in the R.I.B.A. Library. The latter form a series of nine sketches in an album entitled 'Adam's Works' and said to have been purchased at the sale of Adam's effects in 1818. It was presented to the Institute by Charles Inwood in 1835. In the same volume is a tracing of Pirro Ligorio's plan of the villa and several tracings of ceiling designs from the villa (pp. 90, 119, 121 & 129). There are three drawings of Hadrian's Villa by Clérissieu in the Hermitage Museum, Leningrad (Nos. 2590, 2592 & 2602). Plans of the villa by Dewez, presumably drawn for Robert Adam in 1756, are in the Royal Belgian Archives in Brussels. (See Simone Ansiaux: *Les dessins d'Italie de Laurent-Benoît Dewez. Bulletin de L'Institut Historique belge de Rome* (XXVII (1952), pp. 7-15).

VERONA

Ponte Scaligero. No. 177.

Presumably drawn in September, 1757.

VITERBO

Roman theatre at Ferento. No. 173.

Fountains at the Villa Lante, Bagnaia. Nos. 174, 175 & 176.

Presumably drawn in May, 1757, when Robert Adam spent two days in Viterbo with Clérissieu, Brunias and Dewez. An associated drawing in the R.I.B.A. Library is inscribed: 'Plan du theatre a l'Ancienne Ville de Ferente six mille de Viterbe mesuré sur le lieue le 9 mai 1757.'

MISCELLANEOUS AND UNIDENTIFIED SKETCHES

Designs for gardens and garden buildings. Nos. 184, 188 & 189.

An un-numbered drawing in the Clerk of Penicuik volume also belongs to this series, as do five similar drawings in the Soane Museum, Nos. 107-110 in

Vol. 27 of the Adam collection and No. 41 in the volume entitled *Miscellaneous sketches & drawings* . . . , which was reproduced by A. T. Bolton in *The Architecture of Robert and James Adam* (London, 1922) Vol. I, p. 24, and by Ritchie in *English Drawings* (London, 1935). The inscription was partly destroyed in trimming but 'Rome 1756' remains. They were presumably made in November, 1756, when Robert Adam mentioned having made designs for the lay-out of parks and gardens 'with ruins, temples, cascades and groups of trees'. Two drawings in the Metropolitan Museum, appear to belong to the same series—Nos. 34.78.2 (54) and 34.78.2 (55)—and signed 'Robert Adam' and 'Adam' respectively. A sketchbook in the Pierpont Morgan Library, New York, contains 39 drawings most of which also appear to belong to this series: see the *Sixth Annual Report to the Fellows of the Pierpont Morgan Library* (1955) pp. 74-75. Three drawings in the Victoria and Albert Museum may be associated with the same series (C. J. Richardson Collection—Nos. 3436-59, 3436-60 & 3436-49). The latter drawing, reproduced by A. T. Bolton *op. cit.* p. 243, is a conflation of the other two. Bolton dated the drawing 1761, presumably because of two inscriptions on the verso relating it to Kedleston. It was, however, more probably made in Rome in 1756 and subsequently adapted for Kedleston. The inscriptions on the recto read as follows: 'Une cote du Temple Ruiné, fréquenté par un Hermit' and 'Temple Ruiné et restoré avec les fragmens antiques.'

Fantasies. Nos. 12, 15, 52, 98, 109, 152, 171.

These are presumably some of the 'sketches of taste and invention' which Robert Adam mentioned in his letter of 11th September, 1756. No. 171 may perhaps be by Dewez, see Simone Ansiaux *op. cit.*, fig. 2.

Unidentified scenes and buildings. Nos. 67, 179, 180, 185, 190 & 191.

No. 147 may be by Zucchi whom Robert probably met in Venice in 1757 and who was later employed by James Adam as a draughtsman when he was in Italy between 1760 and 1763.

The Connoisseur's Diary

Emilian Drawings : Enlightened Fondazione :

Giorgio Cini : Edward Seago Records Venice

THIS year's harvest of exhibitions in Italy has been the leanest for a decade. The Mantegna show which was due to open in Mantua in September has been postponed until next Spring: an exhibition of sculpture and paintings from Sarzana and its neighbourhood, announced for July, has been put off indefinitely. In Venice the thirtieth *Biennale* and a show at Palazzo Grassi, somewhat mysteriously entitled *Dalla Natura all' Arte*, presented a large number of contemporary paintings and sculptures which have, as usual, aroused violent passions of love and hate. In the very handsome new Galleria d'Arte Moderna, Turin, an important exhibition was devoted to the work of Nicholas de Stael, and in the Palazzo Reale Milan there was a display of twentieth-century Italian paintings from American collections. But the Old Masters were strangely neglected and only two exhibitions of general interest have been held: one of drawings by Emilian artists of the seventeenth century in the Gabinetto Nazionale delle Stampe, Rome, the other of treasures from Florentine houses (of which a notice will appear in the next issue).

The *Mostra di Disegni di Simone Cantarini e di Altri Maestri del Seicento Emiliano*, consisted of one hundred drawings from the Brera Collection, originally shown in Milan in 1959, augmented by prints from the Gabinetto Nazionale itself and a few paintings. Dr. Andrea Emiliani's excellent catalogue of the Milanese exhibition was therefore used again. As the title suggests, the greater part of the exhibits were by Simone Cantarini, sometimes known as Simone da Pesaro (1612-1648), whose drawings are exceptionally well represented in the Brera. For long regarded as no more than a feeble imitator of his master, Guido Reni, this artist is a comparatively recent re-discovery. A group of his paintings included in the exhibition at Bologna last year firmly established his position as one of the most attractive and interesting minor masters of his school, little inferior to Guercino, Albani and even Guido Reni. And the drawings shown in Milan and Rome have revealed him as one of the most gifted Emilian draughtsmen. His drawings were, of course, greatly admired by his contemporaries: and the first historian of the Bolognese school, Carlo Cesare Malvasia, remarked of him in 1678 'there has been no more graceful and delightful draughtsman since the days of Parmigianino'.

Exquisite Etcher

Like Parmigianino, Cantarini seems to have executed drawings more frequently for their own sake than as preliminary studies for paintings or etchings. Eighteen of the drawings in the

exhibition are connected with known paintings a few of which were also on show in Rome: the lovely little *Rest on the Flight into Egypt* from the Doria Pamphili Collection, the *Aurora* from the Pinacoteca Nazionale, Bologna, and an *Allegory of Music* from a private collection in Milan. The remainder were studies of mythological and religious compositions, heads and landscapes. Drawn with an exceptionally sensitive and sometimes rather nervous delicacy of line, these sketches have an elegance, lightness and freedom which often seems to anticipate the work of French eighteenth-century draughtsmen, especially Watteau and Boucher. He was also an exquisite etcher and some of his prints have the same delicate tenderness as his drawings. Indeed, they seem to have been made as records of drawings with which he was particularly pleased (see illustration).

Prominent among the drawings by other Emilian artists in the exhibition were a score of sheets by Guercino: a fine landscape, some characteristically bold *schizzi* of figures and a number of studies for paintings such as the great altarpiece now in the Musée des Beaux Arts, Brussels and the cupola of Piacenza Cathedral. Guido Reni was represented by a couple of outstandingly fine studies, one for a pair of hands held together in prayer, the other for an



The Rest on the Flight into Egypt: an etching by Simone Cantarini included in a recent exhibition at the Gabinetto Nazionale delle Stampe, Rome. See first story above.

arm. There were also drawings by Bartolomeo Cesi, Giacomo Cavedoni, Carlo Cignani, Lorenzo Pasinelli and, among slightly later artists, Ercole Lelli and Ubaldo Gandolfi. Once again one was reminded of the excellence of Bolognese *seicento* draughtsmanship and amazed that drawings such as these, so justly and fervently admired until the early nineteenth century, should ever have passed out of fashion.

Publications on Venetian Art

THANKS to the activity of the Fondazione Giorgio Cini, students of Venetian art have been placed in a better position to carry out research than those of any other Italian school. Not only has the Istituto di Storia dell'Arte built up an excellent library, housed in one of the most beautiful rooms in Venice, and a *fototeca* which is unrivalled on its subject, but during the last five years it has issued a stream of publications of outstanding value. This year the Institute has put students still more deeply in its debt by continuing the established, and now well known, series of catalogues of museums in Venetia, the most recent of which accounts for the seventeenth- and eighteenth-century paintings in the Museo Correr, Venice. An eighteenth-century volume has been added to the *Storia della Civiltà Veneziana*, with articles on religion, literature, music and politics besides the visual arts, and an invaluable calendar of notable events. And the second volume of the Institute's year book, *Saggi e Memorie di Storia dell'Arte*, has also appeared.

Saggi e Memorie is devoted to the publication of articles which would prove too bulky for any other periodical and yet would not be quite long enough to fill independent volumes. Prefaced by a touching and very well balanced tribute to the late Bernard Berenson by Professor Fiocco, the latest issue, which runs to 378 pages, contains ten articles by scholars of several nations on a wide variety of subjects connected with Venetian art, ranging from a study of Byzantine icons by Dr. Manolis Chatzidakis to the publication by Professor Hermann Voss of a book of sketches by G. B. Tiepolo. Mr. Marcel Rothlisberger contributes a long article on Jacopo Bellini with special reference to his drawings; Dr. Giangiorgio Zorzi publishes, with annotations, the brief life of Palladio written by Paolo Gualdo in the late sixteenth century; Mr. W. R. Rearick writes of the mannerist painter, Battista Franco and his works in the Grimani chapel in S. Francesco della Vigna. An account of the sixteenth-century Paduan architect, Bernardo Morando, and his works at Zamosc in Poland is provided by Dr.



The Immaculate Conception: probably by a Sicilian artist of the first decades of the sixteenth century. In the Eustace Hoare Collection. See story.

Maria Lewicka. And Dr. Kurt Steinbart contributes a long article on Johann Liss, gathering together all the paintings and drawings by this artist which have come to light since he published his book on him in 1940.

Two New Cini Publications

Perhaps the most valuable contributions to *Saggi e Memorie* are three monographs on artists each of which is supplied with a full catalogue of works. A study of Sebastiano Mazzoni, written by Dr. Nicola Ivanoff with his usual infectious enthusiasm, provides the fullest available account of the pictorial and literary work of this fascinating painter who was first discovered by the general public in the exhibition of *seicento* paintings held in Venice last summer. Dr. Camillo Semenzato contributes a well documented comprehensive article on Giovanni Bonazza the founder of the notable family of sculptors who worked in Venice and Padua in the late seventeenth and eighteenth centuries. Finally, Dr. G. M. Pilo provides a long account of an attractive but hitherto little-known Tiepolesque painter, Francesco Zugno.

The Cini foundation has also begun two new series of publications both of which will prove of the greatest value to students. The first of these is to be devoted to previously unpublished or generally inaccessible sources for the history of Venetian art. Dr. Franco Barbieri has edited for this series Vincenzo Scamozzi's diary of his journey from Paris to Venice in 1600, and Dr. Elena Bassi has produced an excellent edition of the diary which Antonio Canova kept during his first visit to Rome in 1779 and 1780. Both volumes, which are handsomely produced, are annotated and well illustrated. Further books in this series will include Natale Melchiori's lives of Venetian painters, written in 1728, and Tommaso Temanza's *Zibaldone* which includes

biographies of several eighteenth-century painters and sculptors—neither of which has been printed in full before—Lorenzo Lotto's account book and Marco Boschini's *La carta del navigar pitoresco*.

The other new venture is more modest, but hardly less useful: the publication of indexes of the photographs available of works of art in Venetia. The first of these paper-bound volumes is devoted to the city and province of Belluno and lists all the photographs (with their reference numbers) of architecture, paintings and sculpture which are to be had from the *Soprintendenze* and a number of commercial organizations. All those who have experienced difficulty in obtaining photographs in Italy will appreciate the value of such an index. And of course, the volume may also serve as a handy inventory of works of art. I am not surprised that students of Venetian art are now regarded by their colleagues in other fields with ill-disguised envy.

An Early Immaculate Conception

IN December, 1958, I published, as an illustration to an article on Mr. Eustace Hoare's London house, a photograph of a small panel painting ascribed to an 'unidentified Italian artist' of c. 1505-1510. This work promptly aroused great interest among historians of Italian art, and especially iconographers. A fuller account of it may therefore help to settle the still unsolved problem of the authorship and history of this beautiful little picture. It is here seen illustrated.

Mr. Hoare bought the panel some years ago in Sicily and there would seem to be little doubt that it came originally from a Sicilian church. It was then unframed and the exceptionally handsome early sixteenth-century carved, gilt and painted frame was acquired for it in England. The picture was cleaned and found to have remarkably little repaint beneath a layer of

superficial dirt: the wood on which it is painted was identified as poplar and said to be of fifteenth-century date.

Iconographically this picture is of some importance. It shows the Virgin kneeling in a landscape with St. Anselm standing beside her and God the Father appearing in the clouds above; in the centre the sacred monogram *IHS* is shown in an aureole. St. Anselm holds in his hand a scroll bearing a quotation from his own works: 'Non puto esse verum amatorem virginis qui celebrare respuit festum suae conceptionis' (I do not reckon him a true lover of the Virgin who refuses to celebrate the feast of her conception). The inscription on the scroll at the bottom of the picture (a quotation from The Song of Solomon) and on that held by God the Father also refer to the Doctrine of the Immaculate Conception on which Pope Sixtus IV issued an important bull in 1483, censuring both those who attacked the doctrine and those who accused its opponents of heresy 'since the matter has not yet been decided by the Roman church and the Apostolic See'. This painting was clearly executed for a fervent supporter of the doctrine, and must be one of the earliest representations of the *Immaculate Conception* in Italian art.

Berenson's Attribution

When I showed the late Bernard Berenson a photograph of the picture in 1958, he said that he thought it was Venetian, made a tentative attribution to Girolamo da Santacroce (fl. 1503-1556), and also suggested the name of Benedetto Diana (1482-1525). Most other scholars have suggested that it is Sicilian. There were, of course, close cultural contacts between Venice, the great maritime power, and Sicily in the fifteenth and early sixteenth centuries: and the greatest of all Sicilian painters, Antonello da Messina, worked for a period in Venice and exerted some influence on the art of that city. Mr. Hoare's picture may therefore derive from the Siculo-Venetian school of the first decades of the sixteenth century. It shows, in fact, many similarities with the work of Antonello da Saliba (fl. 1480-1535), a nephew of Antonello da Messina and a pupil of his son, the shadowy Jacobello di Antonello. The landscape background may be paralleled in several of Antonello da Saliba's works, notably the signed and dated *Madonna Enthroned* of 1497 in the Museo Civico di Castello Ursino, Catania, a *Madonna and Child* formerly in the Kaiser Friedrich Museum, Berlin (destroyed in 1945) and another in the Pallavicini-Rospigliosi Collection, while the figures of the Virgin and St. Anselm have affinities with the St. Lucy and St. Jerome in his polyptych of 1504 in the Duomo at Taormina. It would, however, be somewhat rash to make an attribution on the basis of these similarities when so little is known of other Sicilian painters of the same period. The question of attribution must therefore remain open.

New Art Magazines

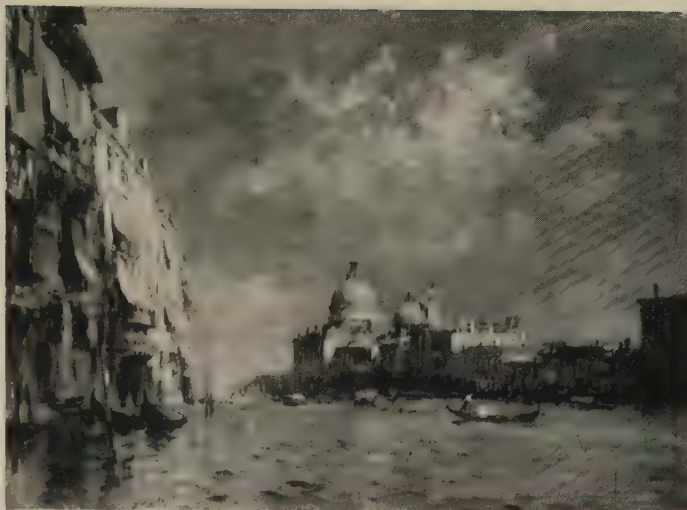
TWO new art magazines have made their debut this year: *La Vitrine* and *Pantheon*. Both of them are intended for an international market though

aimed at different levels of it. *La Vitrine*, which began publication in Paris this May under the editorship of Mme. Elise Nouel and M. Marc Roy, is printed in French with full translations of the main articles in German and English (though the latter, alas, leave much to be desired). A somewhat aggressive editorial manifesto states that this journal is neither sponsored by 'monsieur-qui-ne-sait-pas-quoi-faire-de-son-argent' nor directed by 'personnalités-bien-connues' but is written by and for passionate amateurs of the arts. The first issue includes the first part of a study of Lyonnaise pewter by Charles Boucaud; a review of an exhibition of Indian art by Jeannine Auboyer; a feature on the Parisian studios of certain nineteenth-century painters; a long article entitled 'Boudin Inconnu, Ses oeuvres authentiques' by Robert Schmit; and an essay on bibliophilia by F. de Nobele, the leading Parisian art-bookseller.

For a different readership is *Pantheon*, the German magazine, which is, in fact, a revival of the distinguished art journal of the same name which ceased publication some fifteen years ago. Edited by a panel of notable scholars—Drs. Ernst Kühnel, Kurt Martin, Erich Meyer, Theodor Müller and Friedrich Winkler—*Pantheon* is clearly intended for the student and professional art-historian rather than the amateur. In the first issue there are valuable articles by German, Italian and English writers, printed in their native languages, with *résumés* in English where necessary. The subjects of the articles range from an Hispano-Moresque ivory pyx of the Omayyad period to a pair of portrait drawings by Ingres in the Hermitage. Mr. Charles Oman publishes a fine silver statuette of the Virgin and Child, made at Troyes in about 1515; Professor Rodolfo Pallucchini reviews the exhibition of Venetian *seicento* paintings held at Venice last year; Dr. Winkler publishes a painting on parchment by Dürer; Dr. Theodor Müller writes on two magnificent silver-gilt patens made for Protestant churches in Augsburg in the 1530's; Dr. Erich Steingraber devotes an article to a pair of Swabian boxwood statues one of which formed the model for a lovely Göggingen pottery figure of St. Helen (reproduced in colour); and Dr. P. O. Rave establishes beyond question that a self-portrait in the Uffizi, hitherto supposed to represent a mythical artist named Johannes Wump, is of Johannes Gump. At the end of the issue there are reviews of exhibitions and books. The high scholarly standard of the articles and the width of the range of their subject matter will help to make *Pantheon* a journal of outstanding value.

Titian and Pope Urban V

LITERATURE which refers to the painting by Titian, *Pope Urban V Robing the Gesuati Friars*, shown on the front cover and in the possession of the Central Picture Galleries, New York, is as follows: Marco Boschini, 'Le Minere della Pittura Veneziana' 1664, p. 341; Marco Boschini, 'Le Ricche Minere della Pittura Veneziana' 1674, p. 19; A. M. Zanetti, 'Ritratto di Venezia' 1684, p. 379; Royal State Archives of Venice, Oct., 1879, No. 2; Francesco Vason, Expert of the Royal Academy of Venice, December, 1879.



The Grand Canal, Venice: a product of Edward Seago's visit to Venice earlier this year. This and other of his latest Venetian paintings are now exhibited at Messrs. Colnaghi's, 14 Old Bond Street, London.

The Reid Gallery: Second Year

REFERENCE has already been made in this issue (p. 210) to an important pencil sketch by Ingres at the Reid Gallery (23 Cork Street, London W.1). I now further commend a visit to this young gallery, now in its second year of business, to see the interesting current exhibition of watercolours, pastels, and drawings of the nineteenth and twentieth centuries. It includes works by Géricault, Guys, Boudin, Matisse, Lautrec, Van Dongen, Segonzac and others, and closes on November 19.

Venice and Edward Seago

CANALETTO, Guardi, Marieschi, Turner, Ruskin, Sargent: Venice has invariably been fortunate in her artists. True, since the city is so alluringly picturesque, she sometimes attracts paint-happy young moderns, such as the one who claimed 'I take my colour in my mind' (and as that colour was puce and spinach green for all places and all lights the Queen of the Adriatic suffered a sea change into something rich and very strange). Yet in the hands of Edward Seago, who was painting in Venice earlier this year and who is including the results in an exhibition now running at Colnaghi's, the magic of this loveliest of European cities is safe. Those of us who know Venice will know that, despite exotic features, her magic lies largely in the interplay of light between water and water-stained walls, between sky and moisture-laden air. After weeks in the sharp light of Central Italy, Venice can become suddenly and miraculously English in her atmosphere.

Edward Seago, working in and continually exploring the infinite potentialities of the East Anglian tradition, is equipped by temperament and by his style to meet the challenge of that especial beauty without sentimentalizing it. Sometimes he takes the familiar—*The Grand Canal*, *The Doge's Palace*—and presents them full of golden radiance against the coloured shadows. At other times he turns into those

intriguing backwaters which are so intimately Venice. In his *Little Canal* he keeps his foreground water and buildings in shadow and dramatically sets them off with a splash of brilliant sunlight where the waterway twists in the background. Venice here finds a new interpreter, but one true to her traditions.

Back in England he has since shown an interesting development in his own technique in a large study, *The Backwater*, near his delightful Norfolk home. The forms of the great trees which diffuse the light are simplified to colour passages of green-yellow, and all the typical East Anglian aspect of nature is re-affirmed in terms of pure painting. Alike in Venice and in England Mr. Seago remains an interpreter who can turn landscape into art without violating nature.

Movement in Mount Street

IN order to display their works of art to the best advantage, and also to have the necessary space in which to do so which has hitherto not been available, Messrs. Gerald Kerin, Ltd., have moved to 9 Mount Street, London, W.1. In doing so they thus continue their long association with a part of London's Mayfair which has now become a fashionable and desirable quarter for the fine art trade. In the new Mount Street galleries, Messrs. Kerin, in the tradition of the great antique dealers of the past, are displaying important examples of the finest English and French furniture, bronzes, sculpture ('from Roman to Rodin'), ivories and fine ormolu pieces.

Their former galleries, at 15 Davies Street, have been taken over by Messrs. Sevenarts, Ltd. Here, under the direction of Mr. Eric Estorick and entitled the Grosvenor Gallery, will in future be seen leading examples of twentieth-century paintings and sculpture. The Gallery's first exhibition opened last month with sculpture ranging from Moore to Schwitters, from Gaudier-Brzeska to Vallmitjana and others. Now in progress is an exhibition of original signed Marc Chagall lithographs, from 1950 to 1960.

French Magnificence

IT comes as something of a surprise to learn that the now universally used pieces of furniture, the chest of drawers or *commode*, only came into existence in France in the very last years of the seventeenth century. The earliest surviving examples are the two so-called Mazarin *commodes*, now at Versailles, which A.-C. Boulle made in 1708 and 1709 for Louis XIV's use at Trianon. Ten years later such pieces were still unfamiliar at Court for, in 1718, that entertaining letter-writer Charlotte-Louise d'Orléans, the mother of the Regent, found it necessary to explain the word to a correspondent: *Une commode est une grande table avec de grands tiroirs . . . avec de beaux ornements*. The early eighteenth century *Dictionnaire de Trevoux* is downright, asserting *ce mot est nouveau*.

The two *commodes* made by Boulle for Louis XIV, with their double sets of legs, four tall and four short, and alternately convex drawer-fronts, are of a somewhat ungainly design and show that even the greatest furniture-maker of the age had not completely mastered the new form as yet. When the *commode* first began to take really recognisable shape it consisted of two tiers of drawers supported well above the ground on tall legs. Its name *commode en tombeau* describes its shape perfectly; for it indeed looks like a coffin set on trestle legs. The so-called *commode à la Régence* came, as its name implies, slightly later. It is, in effect, the chest of drawers as we know it today; the legs have disappeared and there are now three tiers of drawers supported on low feet.

The magnificent chest of drawers (one of a pair) illustrated here, veneered entirely (including the top) with a geometrical parquetry of kingwood (*bois de violette*) and richly mounted with *Bacchante* heads, *têtes à l'espagnolette*, a head of *Aeolus* etc., in gilt-bronze is an admirable example of the *commode à la Régence*. The pair come from Bantry House in Ireland where a set of huge and now famous paintings by Guardi were so sensationally discovered a few years ago and may therefore be assumed to have been acquired by that discerning collector, the 2nd Earl of Bantry, in the first decades of the nineteenth century when so much of the finest French furniture was coming onto the English market as a consequence of the Revolution. Their noble appearance, the exceptionally fine quality of their mounts, the unusually highly finished treatment of the drawer-interiors and carcase, all point to the likelihood that they were originally made by a master-hand for the French Crown or, at any rate, for one of the great nobles at the Court. Unfortunately they bear no trace of an inventory mark which might enable such a history to be traced.

The name of their maker must, for similar reasons, remain something of a problem, since they date from before the period when French *ébénistes* began to stamp their furniture. The name of A.-C. Boulle is so closely associated with the marquetry of brass and tortoiseshell which he perfected even if he did not invent it, that few are aware that he did in fact work with wood veneer of the character used on these chests of drawers. The inventory drawn up after the disastrous fire at Boulle's workshop in 1720 is an invaluable document, as it tells us just what he was making at that date. Amongst the objects destroyed were *huit commodes différentes de marqueterie de bois violet et autres, ornées de bronze*. Such a *commode*, which M. Verlet has convincingly argued may be André-Charles Boulle's own work, was presented to the Louvre on the eve of the war (*repr. Bulletin des Musées de France*,

March 1946, p. 35): what appears to be a pair to it—or, at any rate, a close repetition coming from the same workshop—is in the collection of the Vicomte Georges de Vogüé at Dijon. Both these *commodes* present some remarkable similarities to the pair from Bantry House. They are veneered with the same type of geometrical marquetry (closely resembling the large-scale parquetry flooring known as *parqueterie de Versailles* from its frequent use in the Royal Palace) and the mounts of both groups display strong affinities. Most striking of all is the unusual device of a diagonal motive of gilt-bronze ornamenting each corner of the drawer-fronts, a somewhat rare feature at this early date. But there is one great difference between the Bantry House *commodes* and those now in France. The latter contain three tiers of drawers, whilst the pair attributed to A.-C. Boulle are of the rather earlier *en tombeau* form set on tall legs.

A further *commode* with even closer family likeness to the pair illustrated here does however exist. This is the *commode à la Régence* in the Jones Collection at the Victoria and Albert Museum (Cat. No. 5, *repr. Pl. 5*). It, too, is veneered with similar parquetry and the drawer-fronts are treated in an identical manner with precisely the same shell motives set diagonally across the corners and framed with ribbed mouldings carefully chamfered into them. Clearly they were all cast from the same model and came from the same *bronzier's* workshop. Now there are very good reasons for attributing the Jones *commode* to A.-C. Boulle himself or at any rate to his *atelier*.

Boulle, as *Ébéniste du Roi*, was dispensed from guild regulations and allowed to make his own mounts; indeed, we know that he employed six *bronziers* in his *atelier*. During his lifetime, therefore, his mounts must have been personal to him alone, almost copy-right in fact, and their presence on a piece of furniture is a strong argument in favour of his authorship of the Bantry House *commodes*. But, although the head of a wind and the sculptural *Bacchante* masks (with the keyhole ingeniously and unexpectedly





concealed in the design of the 'tiara' they wear) are completely in Boulle's manner it is paradoxically enough the mounts themselves which awaken some slight doubts about Boulle's authorship of these pieces. When he died in 1732 this great craftsman was just on ninety years of age. Brilliant designer though he was, he seems never to have been quite able to adapt himself to the rococo style which was emerging into life during the last two decades of his life. By the age of eighty he was too set in his ways—and who shall blame him for that? His attempts to introduce the new style into the works of his old age, as exemplified in the writing-desk made for the Elector of Bavaria about 1723 and acquired by the Louvre from the Duke of Buccleuch a year or two back, can hardly be regarded as happy adaptations of the nascent rococo. Yet on the piece illustrated here the splendid double feet with their bold scrolls, the *espagnolette* heads on the corners above loosely designed floral pendants of a type so beloved by Louis XV furniture makers, seem clearly and happily to foreshadow the future development of the *rocaille*.

But if A.-C. Boulle did not make these *commodes*, who did? The question is one that is not perhaps possible to answer in the

present state of our knowledge. Could it be Gaudreaux, Boulle's successor as Royal *ébéniste*? He was already working for the *Garde Meuble* in 1726, but none of his work from this period has been identified. The fine quality of the bronzes even calls to mind the possibility that they might be the works of the young Cressent, the St. John the Baptist of the *rocaille*. But a disturbing reflection reminds one that they correspond to none that the Paris police seized when they raided his *atelier* in 1722. Or perhaps some unfamiliar craftsman like Gilet who is known to have been still working in the Louis XIV and *Régence* idioms in the 1730's; or the elder van Risemburgh, father of the now famous B.V.R.B.? He undoubtedly worked in the manner of Boulle in the 1720's and 1730's, but no surviving piece from his hand is known. Such matters must remain for the present wholly in the realm of speculation. It is perhaps sufficient to claim that we have here two notable pieces of French furniture by a master craftsman probably working in the second decade of the eighteenth century, the like of which has not appeared on the art market for a considerable time. They are now in the possession of Messrs Berendt (Antiques) Ltd., 67 Duke Street, Grosvenor Square, London W.1.



SELLING AT CHRISTIE'S (left to right) The Great Seal of Ireland Cup, 1593, 19½ in. high, and the Pillaton Hall Chalice and Paten, c. 1530 (all selling on November 30). A pair of Chinese *famille rose* hawks, c. 1760, Ch'ien Lung (November 28).

Forthcoming Sales



SELLING AT WEINMÜLLER, MUNICH (extreme left). Bronze vessel in the form of a dragon, twelfth century, formerly in the Bayerischen Nationalmuseum, Munich (December 7). (Left). SELLING AT PALAIS GALLIÉRA (Me. Étienne Adé) on December 6 from the Peñard y Fernandez Collection: Louis XVI Beauvais carpet, from Versailles and originally belonging to Queen Marie-Antoinette.



SELLING AT SOTHEBY'S (left to right) Frans Hals *Portrait of a Man*, 29 × 24 in. (selling December 7). Rare white Vincennes glazed group of *Les Manquers de Raisin*, 9 in. high (December 6). St. Louis green overlay moulded Salamander weight, 3½ in. diameter (November 28).





SALVATOR ROSA (1615-1673). *THE BIRTH OF ORION*. Canvas, $43\frac{1}{4} \times 43$ inches

From the Colonna Collection and the Collection of The 4th Earl of Darnley.

See Lady Morgan's *The Life and Times of Salvator Rosa*, 1824, Vol. II, page 367
and Waagen's *Treasures of Art in Great Britain*, 1854, Vol. III, page 22.

In a Private Collection.



De ceulz qui gouuernoient le
comun de rōme auant Iulius
cesar. .j.

De regne des latins
si come aucune di
ent est comēcie
premierement
soubz leon roy des lan lxxvj. de
moyses iuge de israel jusques a lan
viii. de daires qui fu lan m. et
aprez la transmigration de ba
biloine le p. an aprez le retour
nement. et courut le temps par
viii. ans. et par vi. roys latins
et par viii. roys d'alsame et par
viii. roys romains jusques au
temps tarquin l'orgueilleux. Et
les roys latins comēcerent a

fulsces gouuernerent la seignou
rie jusques a Iulius cesar. Cest
ascavou jusques a lan xv. de
hyrcan roy des iuis par m. et
lviii. ans. Et certes le premier
de ceulz fu brutus ou premier an
de la aprez furent establis xv.
hommes en lan xl. Caussien con
sulte gouuerna en lan v. et
xvi. Et quintilien dictateur en
lan cent et xlviii. Et papirien
consulte en lan cent et m. et
vi. Baumbien et Regulus. et lan
ii. viii. Publien cornesien en
lan ii. viii. et ii. Fabien se gūt
dictateur en lan ii. m. et viii.
Lucien emilien. pol cerencien en
lan m. et m. Claudien vraie

Books Reviewed

CATALOGUE OF THE TIEPOLO DRAWINGS IN THE VICTORIA AND ALBERT MUSEUM: By George Knox. (London: H.M.S.O., £3 3s. net.)

WHEN Dr. Waagen visited Mr. Edward Cheney at his house in Audley Square, in 1856, he remarked that 'this gentleman belongs to that class of lovers of art who are guided by a general taste for the beautiful'. His collection had recently been formed 'chiefly . . . during a residence of several years at Venice' where he appears to have developed an interest in the eighteenth century art of the city which was unusual, if not unique, among Englishmen of the period. For, in addition to works by sixteenth-century masters, he had acquired a pair of Guardis, a genre scene by Pietro Longhi and one painting and nineteen sketches for ceilings by Giambattista Tiepolo—'some of them very spirited', according to Waagen. He had also bought, in 1842, nine albums which contained the finest collection of Tiepolo drawings ever assembled. Indeed, it had been made 'by G. B. Tiepolo himself', as Cheney recorded in one of the volumes, 'and given by him and his son for the library of the Sommasco convent (S. Maria della Salute) at Venice in which he was professed. At the suppression of the convents the volumes fell into the hands of Cicognara by whom they were given in exchange to Canova from whom they passed after his death to Mons. Canova, by him they were sold to Sigr. Francesco Pesaro and by him to me'. On Cheney's death the collection passed to his brother-in-law who sold the greater part of it in 1885. The Tiepolo albums fetched no more than £15 and two of them were sold to the Victoria and Albert Museum later that year for £11.

The two 'Cheney albums' acquired by the Victoria and Albert Museum contain 326 drawings, more than 300 of which are from the hand of Giambattista Tiepolo. Despite their obvious importance, they have received surprisingly little attention from students of *settecento* draughtsmanship. For although some of the drawings were published by Baron von Hadeln and others have been described in periodical articles, no full catalogue had been printed before Mr. Knox's appeared this year. His catalogue is an excellent piece of work, with a thirty-five page introduction which recounts all that can be discovered about the history and present whereabouts of the contents of the nine volumes bought by Edward Cheney and relates the drawings to Tiepolo's paintings. The catalogue entries are brief and to the point. All the drawings are illustrated with the exception of a few insignificant scribbles on the *versi* of some sheets. Mr. Knox has also added an account of five other drawings in the collection, by or associated with Giandomenico Tiepolo, and a drawing by Gregorio Guglielmi at one time incorrectly ascribed to Giambattista.

The drawings by Giambattista Tiepolo range in date from a study for the *Apollo and Marsyas* of 1725 in the da Schio Collection at Castelgomberto to some preliminary sketches for the throne room in Madrid which he probably drew before leaving Venice in 1762. Numerous sheets are connected with other works in oil or fresco, notably the decorations in the Villa Loschi at Biron of 1734; the frescoes in the hall of the Villa Cordellina at Montecchio Maggiore of 1743; the great Banquet of *Antony and Cleopatra* now at Melbourne of 1744; the pendentives of the Sagredo chapel in S. Francesco della Vigna Venice, of 1743 or shortly after; the Kaisersaal ceiling in the Residenz at Würzburg of 1752; the several rooms in the Villa Valmarana at Nani, Vicenza, of 1757; the ceiling (now destroyed) in the Palazzo Trento-Valmarana, Vicenza, of the same time; and the ballroom in the Villa Pisani at Stra of 1761-2. This group of drawings connected with dated works has made it possible for Mr. Knox to illustrate the development of Giambattista's style of draughtsmanship more fully than ever before. His catalogue will therefore necessitate the redating of many Tiepolo drawings in other collections.

Having established a satisfactory chronological sequence for the drawings, Mr. Knox has been able to throw some new light on several paintings. He shows, for instance, that the Hamburg Kunsthalle *Agony in the Garden and Crowning with Thorns*, the Louvre *Last Supper*, the Thyssen Collection *Apollo and Hyacinth* and the St. Louis *Crucifixion*, to which various dates have been given, probably all belong to the Würzburg period of 1750 to 1753. He proposes a new sequence for Tiepolo's several renderings of the *Antony and Cleopatra* theme, dating the frescoes in Palazzo Labia 1744-5. Drawings for the frescoes formerly in the Villa Soderini at Nervesa (destroyed in 1917) show that they were painted in 1754 and not 1735 to 1740 as has sometimes been supposed. (Tiepolo may therefore have derived the idea for the double cupola ceiling from South Germany.) And some drawings for *putti*, which are undoubtedly by Giambattista, reveal that he, and not Giandomenico, designed and probably painted the decorations in the Stanza dei Puttini of the Villa Valmarana *Foresteria*.

Mr. Knox has also been able to enlarge our knowledge of other aspects of Tiepolo's work. The large group of fantasies in the Cheney albums show that Giambattista executed the etchings for his *Sherzi di Fantasia* before leaving for Madrid in 1762, though they were not published until after his death. Drawings reveal him studying anatomy, probably under the influence of Algarotti, applying himself to Ripa's *Iconologia*, copying Roman armour from Montfaucon's *L'Antiquité Expliquée* and, of course, wrestling with purely artistic problems of detail and composition. It also emerges that his work

for several patrons extended beyond the painted decorations. One of the drawings appears to be a design for a panel of rococo *boiserie*, with supports for porcelain vases, and the albums contain some designs for furniture by members of Tiepolo's studio (two are signed by Giandomenico). But the most interesting of such drawings are some careful designs for sculpture which Mr. Knox has associated with garden statues at the Villa Cordellina, probably by a member of the Marinali family. This catalogue will therefore prove of outstanding importance not only to students of Tiepolo but to all who are interested in the Venetian *settecento*. And the book will of course appeal to those lovers of art who, like Mr. Cheney, 'are guided by a general taste for the beautiful'.—H.H.

THE MURAL PAINTERS OF TUSCANY FROM CIMABUE TO ANDREA DEL SARTO: By Eve Borsook. (London: The Phaidon Press, 50s. net.)

AT first sight this handsomely produced volume looks no more than a very attractive picture book with a collection of well-reproduced photographs sandwiched between a brief introductory text and a catalogue of plates. Even the title leads one to expect a mere anthology of photographs. Closer inspection reveals that it is infinitely more. The illustrations include some unfamiliar views of famous frescoes, with carefully selected and cut details, and also several less well-known works. Although written mainly for the general reader, the introductory text contains much to interest and nothing to offend the most serious student, while the entries in the catalogue of plates are erudite without being pedantic. All this is unusual enough in a picture book. So too is the theme of this volume: the relationship of the fresco to its setting, a subject which has engaged the attention of surprisingly few historians of Italian painting.

The Mural Painters of Tuscany is also a very topical book. For it emphasises the intimate connection between wall paintings and the architecture to which they are applied—and this reminder is very timely when a large number of them are apparently doomed either to disintegrate *in situ* or to be removed to museums. In her introduction, Miss Borsook outlines the development, both technical and stylistic, of fresco painting from the late thirteenth to the early sixteenth century. She shows how Cimabue's paintings in the Upper Church of S. Francesco at Assisi reinforce the architectural structure of the building, and how the Arena Chapel at Padua was designed as a vehicle for a fresco cycle. A few later fourteenth-century chapels seem also to have been built with the intention that their walls should be painted. With the growth of the Renaissance style, however, architect and painter began to pursue different aims, the former striving to give increasing

solidity to his walls and to display the nicely calculated mathematical harmony of their proportions, the latter seeking, by the use of perspective, to break through the barriers of the walls. This does not however mean that the relationship between the fresco and its setting becomes a matter of less importance. Miss Borsook shows, for instance, how Filippino Lippi transformed the gothic Strozzi Chapel in S. Maria Novella into a Renaissance complex by the cunning use of *trompe l'oeil* architecture, and how Domenico Ghirlandaio enlarged the Refectory of Ognissanti with his *Last Supper* on the end wall.

In the course of her introduction Miss Borsook provides the best available account in English of the various techniques of wall-painting, the use of cartoons and *sinopie* and the processes of painting in fresco and a *secco* (hence her use of the American neologism 'mural' to cover both types of painting). She alludes to these processes again in her catalogue of plates which consists of full accounts—historical, technical, stylistic and iconographic—of thirty-two schemes of mural painting. Neatly summarising all the relevant published information about these works, she also makes numerous original and enlightening observations and suggestions even about such well-studied cycles as the Brancacci Chapel and the Piero della Francesca frescoes in S. Francesco at Arezzo. This is, indeed, one of those rare art books which will prove of as much interest to the student as to the amateur, tempting those unfamiliar with the wall-paintings by Tuscan artists to visit them for themselves. It will also enlarge the knowledge of those who know these paintings well, while reminding them, in the author's words, 'of cool cloisters, busy street corners, and cypressed hills, where peace, good story-telling, and joy in the sheer beauty of nature and man-made things remain'.—T.W.

BERENSON: By Sylvia Sprigge. (London: George Allen and Unwin Ltd., 35s. net).

THE PASSIONATE SIGHTSEER: By Bernard Berenson. (London: Thames and Hudson, 35s. net).

BERNARD BERENSON died at the age of 94 in October last year. Born in Lithuania, educated in the United States—where poverty drove his father to work as an itinerant tinker—he returned to Europe in 1887 and soon settled near Florence where he passed the greater part of his long life. A group of books published before 1909 established his place among the foremost scholars of the Italian school: employment as Joseph Duveen's 'expert' enabled him to become the most financially successful connoisseur of all time. During his last years, his villa, *I Tatti*, became a meeting place not only for historians of art but for leading political and social figures of Europe and America. Even kings and queens regarded a conversation with him a privilege. His life may therefore be seen as an American-style 'success story'; and this is the way in which Mrs. Sprigge presents it in her biography. Tracing his life from its humble beginnings in the Pale of Settlement—of which she gives a fascinating account—she follows his career

through the slums of Boston, to Harvard and Europe. She considers his relations with Mrs. Stewart Gardner and Duveen. She gives accounts of several people, like Vernon Lee, whom he knew well and of others, like Mrs. Strong, who hardly figures in his life at all. This is very interesting but it does not present as full a picture of Bernard Berenson as one would expect from a book which fills 280 pages.

Mrs. Sprigge makes no pretensions to a knowledge of the history of Italian art and her book is directed to a public similarly uninformed. She seems to have envisaged an audience ignorant of Walter Pater (whom she treats at length as a dim figure from the past, a kind of nineteenth-century Glanvill), a little bewildered by the word 'scholarship' and frankly ingenuous about the machinations of picture dealers. Readers of *The Connoisseur* may be amused by one of her comments: 'The word "connoisseur" still seems to have a slightly sinister connotation in English. Moreover, hundreds would never attempt to spell it for fear of disaster, and thousands would hesitate about its pronunciation'. Though often endearing, her *naïveté* sometimes leads her into errors of judgement. When she had decided to illustrate only one work of art in her book, it was unfortunate to choose a picture bought for Mrs. Gardner against Berenson's advice and smuggled out of Italy. And it was still more unfortunate to print, as an example of the many certificates which he wrote for Duveen, a letter about the Rockefeller *Crucifixion* which he claimed for Piero della Francesca and compared favourably with the Arezzo frescoes. (Mistakes such as this have, of course, been made by all connoisseurs.) Although she lists Berenson's writings on the history of art, and attempts to give the gist of some of them, she is unable to assess their relative importance. Nor does she seem to appreciate the extraordinary width of his culture and depth of his understanding of literature and the arts.

To turn from Mrs. Sprigge's biography to Berenson's own, posthumously published, *The Passionate Sightseer* is to enter a different world. This book, which is handsomely produced and beautifully illustrated with 166 carefully chosen photographs (some of which show the Italy of fifty years ago), consists of extracts from his diaries written between 1947 and 1956. To open it at random is to catch the very tone of his conversation, talking across the luncheon table at *I Tatti*—often brilliantly perceptive, sometimes naughty (not to say perverse), usually brief and invariably stimulating. Floodlighting, the value of exhibitions and the current disease of 'exhibitionitis', the necessity for picture frames, the personality of Boldini, Federico de Roberto's novel *I Vicerè*, peasant dresses in the neighbourhood of Nicastro—such are the themes which would attract his always lively and enquiring mind. He is especially interesting when reminiscing about the Italy he knew in his youth, when 'Ravenna seemed to lie at the bottom of the sea of time, almost as silent as the grave. A footfall made an echo'. He also 'knew a Rome where the country not only embraced town but invaded it almost to Piazza di Spagna. From the terrace before San Giovanni in Laterano the fields

stretched uncontaminated, with only an ancient wine-shop here and there, to the Sleeping Beauty of the Alban Hills. Now the eye beholds the hideous pell-mell of one of the most squalidly pretentious suburbs on the continent'. But his memory was not clouded with sentiment; he could recall Calabria in 1908 when the roads were 'little more than tracks full of holes covered by deep pockets of dust, the inns unspeakable, not even Neolithic slums, food scarcely eatable'.

Artists do not figure very large in this book, though there are interesting comments on Botticelli, Antonello da Messina, Lotto and Michelangelo, who is compared with the sculptors of the Pergamon school. There are also admirably appreciative remarks on some fifth century B.C. reliefs in the museum of Reggio Calabria, the ruins of Leptis Magna, the Montorsoli fountain at Messina, the baroque churches of Sicily, an exuberant monument by Agostino Penna in S. Maria del Popolo, and an eloquent lament for the decay of the Villa Palagonia, Bagheria—'The pity of it! Millions are being spent on restoring third rate paintings and frescoes that might be used to save monuments of taste and craftsmanship of the fascinating eighteenth century.' Here he is writing with his usual wisdom on the subject of restoration: 'I would almost prefer to see a painting in no matter how bad a condition and dream of how much better it must have been once upon a time than have it torn to pieces the way philologists tear to pieces Homer, the Bible and other ancient texts. Time lays its hand on anything man does and more often as artist than destroyer'. And here he comments on the hanging of pictures: 'I hear friends complain of the "old-fashioned" arrangement of the Pitti Gallery. To my eyes it is entirely satisfactory. The jewels, the real masterpieces stand out clearly against a background of less important paintings. The effect is of a collection made by lovers of pictures and not by salesmen and showmen'.

When travelling, Berenson noted with a keen eye the landscape and sky. 'On a balcony this morning between 4.15 and 4.45', he wrote in Venice in 1954, 'flat quiet light, mother-of-pearl tone with touches here and there of rose in the sky. Water oily, seemed to be flowing in but drift went the other way.' The passage might come from the diary of John Ruskin and serves to remind one that Berenson shared his extraordinary keenness of observation. This quality and the intense curiosity which, until the very end of his life, he felt for all manner of objects, natural phenomena and human beings, gave Berenson much of his charm as a conversationalist and spreads a warm glow of humanity over *The Passionate Sightseer*. For the general reader, this delightful book provides the best introduction to Bernard Berenson.—C.E.

LA GALLERIA PALLAVICINI IN ROMA: CATALOGO DEI DIPINTI: By Federico Zeri. (Florence: Sansoni, 18,000 lire net.)

WRITING of the pictures in the Palazzo Rospigliosi (now Pallavicini), in the early nineteenth century, Mrs. Eaton remarked that they are 'generally passed over in haste—for what stranger can view them with patience, before he

sees the *Aurora* (by Guido Reni); and after it, how can he admire them? Among them, however, are some paintings of considerable merit'. There were indeed, and they were considerably augmented by purchase and bequest in succeeding years. Now the Galleria Pallavicini is one of the richest private collections in Italy. It has, however, remained little known to the majority of students and it is significant that when Dr. Zeri wrote on it for *The Connoisseur* in 1955, he was able to illustrate outstanding but previously unknown paintings and drawings by Claude not to mention a number of fine unpublished works by less famous hands. In that article, Dr. Zeri mentioned that his full catalogue of the collection would shortly appear; and now this eagerly awaited volume has been published.

The catalogue of the Pallavicini Gallery fulfills all expectations. Every work is illustrated; the entries for individual pictures, based partly on archival research and partly on the author's extraordinarily wide knowledge, are full and clear. There is a brief introductory history of the collection. An inventory of the Pallavicini pictures, made in 1679, and of the Rospigliosi pictures, of 1713, are printed in full. There are also thorough indices, one of which covers Dr. Zeri's numerous references to pictures in other collections which make the volume indispensable for all students of seventeenth-century painting.

For although it contains a few very important earlier pictures, most of which are well known—the Lorenzo Monaco, the *Derelitta* which Dr. Zeri ascribes to Filippino Lippi, the Signorelli and the Lotto—the great strength of the collection lies in its seventeenth-century holding. Surprisingly enough, the finest of these are not by Italian artists, but the work of Claude, Van Dyck, Rubens and Velazquez. The Bolognese school is, however, well represented with paintings by Guido Reni, Domenichino, Lodovico and Annibale Carracci, Cantarini, Canuti and Cignani. Among numerous Neapolitan pictures there are fine examples of Mattia Preti, Lucas Giordano and Solimena. Of the Roman late seventeenth-century works the most distinguished seem to be a large series of paintings by Giacinto and Lodovico Gemignani. There are also excellent paintings by Michelangelo, Cerquozzi and other *bamboccianti*. Eighteenth-century painting in Rome is represented by a fine *Dead Christ* by Francesco Trevisani, a magnificent Subleyras and a series of religious pieces by Pompeo Batoni.

One of the great features of the collection is its large number of seventeenth- and eighteenth-century landscapes which include works by such northerners as Gaspar Poussin, Breenbergh, van Bloemen, van Lint and Swanevelt, besides examples of several Italians including Locatelli, Pietro Anesi and Luigi Campovecchio. There are also some attractive architectural pieces, notably a group by Vincenzo Codazzi; and there is a fine run of still-life paintings. Portraits are far fewer than they would be in an equivalent English collection, but in addition to the Van Dyck, there are some interesting heads by Marco Benefial, Agostino Masucci and the little-known David Loreti. A brilliant likeness of Cardinal Giacomo Rospigliosi by Carlo Maratta reminds

one what a brilliant portraitist this artist was, while Benedetto Luti's *Maria Camilla Pallavicini Rospigliosi* suggests that his portraits would amply repay closer investigation. The collection also includes a number of drawings, of which the best are by Bernini, Claude, Stefano della Bella and Pietro Cortona.—C.R.I.

THE BATHS OF POZZUOLI: By C. M. Kauffmann. (Oxford: Bruno Cassirer, distributed by Faber & Faber, 45s. net.)

'It is certain', wrote Dr. Gilbert Burnet in 1685, 'that a Man can no where pass a Day of his Life, both with so much Pleasure, and with so much Advantage as he finds in this Journey to *Puzzuolo*, and all along the Bay.' The aim of such a journey was, of course, to investigate the Roman ruins so liberally sprinkled over the Phlegrean fields and along the bay of Baia: ruins of temples and the summer retreats of the Caesars, crumbling fragments of villas associated with the august names of Cicero and Virgil, and the remains of those therapeutic baths which were famous in the hey-day of imperial Rome. As Dr. Kauffmann reveals in his fascinating and well illustrated book, Roman *Putteoli* was among the earliest organized watering places in Europe and has remained in constant use ever since the first century B.C. It is interesting to note that there survive some third- and fourth-century glass vases engraved with crude pictures of the principal monuments in the district: innocent ancestors of the myriad pottery 'presents from Margate'—or, indeed, Naples itself—that still adorn many a home.

Dr. Kauffmann is not, however, concerned so much with the baths of Pozzuoli as with a poem written about them in the early thirteenth century by one Peter of Eboli. And more particularly is he concerned with the illustrated manuscripts of this strange but not inelegant Latin poem, part medical treatise and part topographical guide. With a wealth of scholarship he dates the composition of the poem to about the year 1212 and deduces that it was dedicated to Frederick II of Hohenstaufen. He then goes on to show that the principal source for the information it contains was probably derived from inscriptions affixed to the Roman baths, thirty-five of which were still in use in the thirteenth century.

Unfortunately the original manuscript of Peter of Eboli's *De Balneis Puteolanis* has vanished, but twenty later manuscripts are known, of which no fewer than ten are illustrated, the most interesting and earliest being that of c. 1350-1375 in the Biblioteca Angelica, Rome. Dr. Kauffmann studies in great detail the style of the illustrations in the Angelica manuscript relating them to those in the other nine and showing how all depend from a lost archetype. His research convincingly reveals that the original illuminator, though influenced by both Byzantine and French art, relied on personal observation to an unusual extent for his period. It would be rash to say that these little pictures are in any way naturalistic, but the dedicatory miniature, which is included in a few versions of the manuscript, seems to show a view of Frederick II's arch at Capua while another miniature depicts the

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antique painted or stucco decorations inside one of the baths. Dr. Kauffmann also suggests, very tentatively but with great plausibility, that the groups of naked figures undergoing their cures in the various baths (which are very unusual indeed in the art of this period) similarly derive from the Roman decorations of the baths themselves, most of which were destroyed by an earthquake in 1538. This suggestion goes far to explain both the extraordinary popularity of the poem and the peculiarities of its illustrations. Dr. Kauffmann's book will therefore prove of great value not only to those concerned with mediaeval medicine, but also to students of manuscript illumination and to all interested in the survival of classicism during the Middle Ages.—H.H.

THE EARLY CHURCHES OF ROME:

By Emile Mâle. Translated by David Buxton. (London: Ernest Benn, 63s. net.)

IT was a happy thought of Mr. David Buxton to translate Emile Mâle's *Rome et ses Vieilles Eglises*. There is little enough written in English on the mediaeval churches of Rome, and still less on the pre-mediaeval.

This book comprises the fruitful gleanings of Mâle's old age. He was over eighty when he published it in 1942. Five years before he had retired from the post of Director of the French Archaeological Institute in Rome, an appointment which he had held for fourteen years. The book was written during a sad time. He was old; the war was on, and the future of Rome and, indeed, the western world was profoundly uncertain. Nevertheless, he wrote in a spirit of buoyant hope, of inexhaustible enthusiasm, and of passionate search after the historic truths. It was typical of him. Only occasionally did he show twinges of distress at the changing face of the eternal city. And we, who read these pages today, are aware of even worse depredations that have happened since he wrote, which would surely have horrified him.

Mâle was one of the world's great art-historians, for the simple reason that his books are so evocative. He carried his profound learning lightly. He wrote about art with the freshness of a man of letters. He besprinkled old, familiar themes with the dew of expectancy and love. Whatever he touched he made alive. Whatever he described—whether pictures, mosaics, statues or buildings—assumed under his pen a new significance, because he never divorced it from the immediate history of the age which had produced it. No wonder the friend who lent Proust a copy of Mâle's *L'Art Religieux du XIII^e Siècle en France* took four years to recover it, thumbed and stained as it had by then become, with patent medicines. The author of *À la Recherche* learnt how to recreate the past by descriptive passages of architecture as much from Mâle as from Ruskin.

Mâle's own short preface explains well enough the purpose of the book, which Mr. Buxton has translated with such scrupulous exactness and respect. 'We have not written', he says, 'a traveller's guidebook. We have chosen, from century to century down to the thirteenth, several ancient shrines, of which some have seduced us by their beauty, others by their

associations, and others by their frescoes or mosaics, which record history, and open boundless vistas to the imagination.' These reasons seem to me the very best which any reader can wish for. And so the author, after an introductory chapter on Rome and the Roman Campagna, proceeds to describe the Catacombs of Vespasian's grand-daughter, Domitilla. He concludes with a chapter on the only Gothic church to have been built in Rome: Santa Maria sopra Minerva.

The individual buildings arbitrarily chosen by Mâle are pegs on which to hang a whole wardrobe of theories on the art of their times. These theories are for the most part incidental to the architecture of each subject. No general descriptions, however, are to be looked for. Mâle's deductions are always based on the evidence of contemporary events. He will often arrive at dates, not from conventional archaeological evidence, but from iconographical evidence—often from the fact that some great Christian dispute, a Council, a persecution, a divine revelation, brought about a change of style, or introduced a new medium of art. His deductions are far too numerous to quote, and whether all of them stand up to present-day scholastic judgments, or not, makes them no less fascinating.

Nowhere is he more interesting than when he writes about the Iconoclasts of Byzantium between 730 and 840. He attributes the great rise of mosaic work in Rome between these years to the expulsion of artists from Constantinople, and their welcome by the Popes in Rome. The moment the Iconoclastic heresy was defeated, Roman art became impoverished again. Then he investigates the decline of Roman art compared with the richness of European art generally during the eleventh century. He finds the cause in the worldliness of the Papacy, and in concern in feudal and temporal ambitions. On the other hand, he believes the sudden resumption of mosaic work in the twelfth century to be due to the enthusiasm of one man: Abbot Desiderius of Monte Cassino.

The archaeological reader will find this book abounding in random information. He will learn how the square halo was reserved for living saints, persons, and how the Cosmati marble pavement of the thirteenth century derived from the carpets of the imperial palaces of Byzantium. The religious reader will be edified by the heroic story of the young Emperor Otto III, who strove after holiness through kingship, and of the invalid Pope Gregory VII, who fought for the freedom of the Church from the trammels of the Empire.—J.L.M.

AN INDEX OF ATTRIBUTIONS MADE IN TUSCAN SOURCES BEFORE

VASARI: By Peter Murray. (Florence: Leo S. Olschki, 2,000 lire net.)

TO possess all the source books on Renaissance art prior to Vasari's *Vite* must be the desire of every student of this field. But it is a desire which only the most fortunate will be able to accomplish. Indeed, relatively few libraries possess editions of all these useful books. Dr. Peter Murray's index of attributions made in Tuscan sources before 1550 will therefore prove of great

value to every student of Florentine Renaissance painting, sculpture and architecture. The book has been produced in a very convenient pocketable format and can be used by the traveller while sight-seeing, when he wishes to remember, for instance, the remarks of half a dozen early sixteenth-century writers on the works of Donatello in S. Lorenzo, Florence.

Dr. Murray has combed twenty-six sources (all of which have been published though some have appeared only in periodicals) for references to works of art. They vary in date from Francesco da Barberino's *Documenti d'Amore* of about 1308 to 1313 to G. B. Gelli's lecture on the portrait of Petrarch's *Laura* delivered in 1549, the year before Vasari's great chronicle first appeared. They include several works of outstanding value and a few of marginal interest. This material is arranged under the names of artists so that the reader can see at a glance which works have been attributed to each artist by the various sources. The book is also provided with a topographical index. Unfortunately, however, the extracts from the sources have been printed in admittedly free English versions and not in the original Italian, so the book is merely an index and in no way a substitute for the sources which will still be consulted in the original by anyone seriously interested in the subject. Brief notes record whether the works of art are still *in situ* and comment on later attributions.—B.D.F.

IL MUSEO CIVICO DI BASSANO: I DISEGNI DI ANTONIO CANOVA: By Elena Bassi. (Venice: Neri Pozza for the Fondazione Giorgio Cini, 4,000 lire net.)

DR. BASSI'S catalogue of the drawings by Antonio Canova in the Museo Civico, Bassano, is a worthy companion to her former volume in the same series devoted to the Gipsoteca at Possagno. It accounts for the vast collection of 1,765 drawings bequeathed to the museum by the artist's half-brother in 1851 and the 22 monochrome sketches bequeathed by Pietro Stecchini in 1844. All these works are fully described and more than two hundred and fifty of them are reproduced. The drawings range in date from some academy studies which Canova executed on his first visit to Rome in the winter of 1779-1780 to a sketch of about 1820 for his statue of a recumbent Magdalen. Besides preliminary ideas for his own statues, they include careful drawings of antique sculpture, a few topographical studies and portraits, and a large number of briskly drawn sketches of dancing girls and other fantasies. Dr. Bassi has identified many of the studies for Canova's various sculptural projects (including the ill-fated monument to Nelson) and noted the subjects of his copies after paintings and antique statues. At the end of the volume she has added a very useful chronological list of datable drawings. Never before has the graphic work of Antonio Canova been so thoroughly studied and lavishly illustrated.

Canova can hardly be described as a great draughtsman or even a technically accomplished one. Indeed, at first sight, these many drawings seem incredibly incompetent performances for an artist who was such a virtuoso in the handling of clay and marble. But they are seldom lacking

in *brio* and frequently possess a poetic quality which is as difficult to describe as it is to analyse. Although they are far from being great drawings they are clearly the work of a great artist, and they must be taken into account for a full appreciation of Canova's personality. They show him in his least classically inspired moments and remind one that he was the contemporary not only of Jacques Louis David but also of Fuseli and Blake. All future students of neo-classicism in general and Canova in particular will be deeply indebted to Dr. Bassi for this valuable and scholarly work.—A.T.

LA GALLERIA DELL' ACCADEMIA DI RAVENNA: By Alberto Martini. (Venice: Neri Pozza, 3,000 lire net.)

THIS volume makes a valuable addition to the series of catalogues published under the auspices of the Istituto di Storia dell' Arte of the Giorgio Cini Foundation, Venice. It is the work of Dr. Alberto Martini, the director of Ravenna gallery, who has carried out considerable research on the collection not only in the numerous published sources but also in archives. The catalogue accounts for 106 paintings and one piece of sculpture all of which are illustrated and fully described.

Few of those who go to Ravenna to see the mosaics give so much as a glance to the Accademia; though, as this catalogue reveals, it is well worth a visit. Although not one of the richest of the smaller Italian art galleries, it contains several works of great beauty and one outstanding masterpiece—the only work of sculpture—Tullio Lombardo's effigy of Guidarello Guidarelli which was carved in 1525. As might be expected, much of the space in the gallery is given to local painters such as Niccolò Rondinelli, Francesco Zaganelli da Cotignola, Luca Longhi and Cesare Pronti. But there are also notable works from Bologna, Venice and further afield. The collection ranges in date from the early fourteenth to the late eighteenth century.

Among the earlier pictures the most interesting are a small *Crucifixion* attributed by Berenson to Lorenzo Monaco, another painting of the same subject ascribed variously to Francesco de' Franceschi and Antonio Vivarini, and two panels representing St. Peter and St. Lawrence which Dr. Martini plausibly attributes to Gentile Bellini. Sixteenth-century paintings include a very fine half-length of the *Redeemer* by Paris Bordone and two striking mannerist works, Vasari's *Deposition* of 1548 and Jacopo Ligozzi's *Martirio dei Santi Quattro Coronati* painted for the church of the Ponte Santo, Imola, in 1596. There are, of course, several Bolognese *seicento* pictures of which the most important are three painted for the monastic church at Classe: Guercino's *San Romualdo* of 1640, Carlo Cignani's *St. Benedict* of 1670, and Marc' Antonio Franceschini's *St. Bartholomew* and *St. Severus* of 1683. Seventeenth-century paintings of other schools include Camillo Procaccini's *Martyrdom of St. Philip* and *St. James*, which once hung in the church of San Vitale, and a wonderfully spirited *Apollo* and *Daphne* by Sebastiano Mazzoni. Among the few eighteenth-century pictures the only outstanding one is a sketch for the decora-

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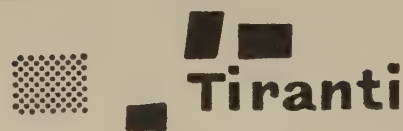
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tion of a staircase which, after having been attributed to various artists, is now accepted as the work of Giovanni Antonio Pellegrini.—H.H.

BOOK PRODUCTION NOTES

By Ruari McLean

MR. GRAHAM REYNOLDS' *Catalogue of the Constable Collection* in the Victoria and Albert Museum, a review of which will appear in the next issue, is a fine piece of book production, admirably designed and well printed by John Wright & Sons Ltd., of Bristol. The catalogue itself makes 245 pages (size 9½ in. × 7 in.), followed by 310 pages of monochrome half-tone reproductions on art paper, and an index. The complicated catalogue is set in 'Monotype' Bembo, which again proves its flexibility and general elegance in the varied, uneven nature of catalogue work, requiring small and large sizes as well as all the alphabets in the die-case. The binding, plain and dignified, is in green buckram. A book of this size and worth surely deserves a colophon giving at least the names of the manufacturers of the blocks (which are very good indeed), the paper-makers, and the binders.

W. A. Dwiggins (1880-1956), the American designer, was one of the major illustrators and decorators of books in the twentieth century. His early work was shown in *The Fleuron* and the *Dolphin*, and isolated examples were reproduced in *The Art of the Book* and elsewhere, but few examples of his books—let alone his ephemeral work—have actually been seen in Britain: it is time an exhibition was organized. His line drawings in black and white were conventional in technique although often startlingly odd in conception: but he used colour in a completely fresh way, and persuaded his publishers—usually Alfred Knopf—to use it richly. He was also one of the very few graphic designers of this century able to invent new kinds of decoration to go with type, which he did with a system of stencils. Perhaps the best use he made of his ability to decorate (as opposed to illustrate) was in his designs for book spines and cases. Three of his most characteristic and beautiful books were *Gulliver's Travels* for The Peter Pauper Press, *The Time Machine* for Random House, and *Tartarin of Tarascon* for the Limited Editions Club.

Postscript to Dwiggins, recently published by the Typophiles of New York, is a two-volume collection of essays and recollections admirably edited by Paul Bennett, delectably designed by Rudolph Ruzicka, and printed by the Anthoensen Press at Maine (text pages), the Meriden Gravure Company at Meriden, Connecticut (cover papers and photographic illustrations) and Colorgraphic Offset Company (the colour reproductions of Dwiggins's work). Six hundred copies only are for sale at \$11.00 post paid; orders and cheques to be sent to Mr. Paul Bennett, 3555 80th Street, Jackson Heights, New York 72, New York.

I referred in May to the *Penguin Car Handbook* as showing a new level of monochrome offset printing in England, and solving the perennial problem of combining type with line drawings

Books and The Belgrave Library

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and photographs on cheap, non-shiny paper. Penguins have also pioneered some of the best offset colour printing in England, for Puffin Picture Books: but Continental and American offset printing is still in advance of ours. A recent example is *Trees and Bushes in Wood and Hedgerow*, by Helge Vedel and Johan Lange, published by Methuen at sixteen shillings, a remarkably low price for a book of 224 pages, of which 96 are in full colour and the rest in two colours. The offset printing in six colours was done in Denmark; the quality of the printing and of the illustrations by Ebbe Sunesen and Preben Dahlstrøm combine to make this the most beautiful illustrated book I have seen for a long time. The complicated typography has also been brilliantly designed.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Wedgwood and Artists: By Harry M. Buten. Merion, Pennsylvania, U.S.A.: Buten Museum of Wedgwood (246 North Bowman Avenue). \$4.00 (post paid from the Museum).

Daumier Drawings: By K. E. Maison. London: Thomas Yoseloff. 63s net.

Heraldry in the Victoria and Albert Museum: By John A. Goodall. London: H.M. Stationery Office. 2s. 6d. net.

A Brief History of the National Gallery with a representative selection of pictures: By Michael Levey, Assistant Keeper. Foreword by the Director. Also editions in French, German and Italian. London: Pitkin Pictorials. 2s. 6d. net.

Symbols, Signs and their meaning: By Arnold Whittick. London: Leonard Hill (Books) Ltd. 50s. net.

The Arts of Man: By Eric Newton. London: Thames & Hudson. 32s. 6d. net.

Themes and Variations. Five centuries of master copies and interpretations: By K. E. Maison. With an introduction by Michael Ayrtton. London: Thames & Hudson. £4 15s. net.

The Old Water-Colour Society's Club.

The Thirty-Fifth Annual Volume: Edited by Adrian Bury. London: The Old Water-Colour Society (26 Conduit Street, W.1). Issued only to members.

The Museums Journal. Volume 60. Number 6. September 1960. London: The Museum Association (33 Fitzroy Street, Fitzroy Square W.1). 4s. net.

Der Bildhauer Emilio Greco: By Bernhard Degenhart. Mainz, Germany: Florian Kupferberg Verlag. DM. 28.—.

Roman Coins from the earliest times to the fall of the Western Empire: By Harold Mattingly. London: Methuen & Co. Ltd. 63s. net.

Art Plunder. The fate of works of art in war, revolution and peace: By Wilhelm Treue. Translated by Basil Creighton. London: Methuen & Co. Ltd. 25s. net.

Art of the World. III. Africa. The Art of the Negro Peoples: By Elsy Leuzinger. Translated by Ann E. Keep, Dr. Phil. London: Methuen & Co. Ltd. 42s. net.

European Art. A Traveller's Guide: By Wolfgang Stadler. Edinburgh: Thomas Nelson & Sons Ltd. 42s. net.

The Nude: By Kenneth Clark. Harmondsworth, Middlesex: Penguin Books (A Pelican Book). 9s. 6d. net.

London the unique city: By Steen Eiler Rasmussen. Harmondsworth, Middlesex: Penguin Books (A Pelican Book). 5s. net.

The Pelican History of Music. Volume I. Ancient Forms of Polyphony: Edited by Denis Stevens and Alec Robertson. Harmondsworth, Middlesex: Penguin Books (A Pelican Book). 5s. net.

Dali. A Study of his Art-in-Jewels. The Collection of the Owen Cheatham Foundation: Foreword by A. Hyatt Mayor. Comments and Captions by the Artist. Edited by Lida Livingston. London: Distributed by Studio Books for the New York Graphic Society. £4 4s.

The Etruscan Lion: By W. Llewellyn Brown. (*Oxford Monographs on Classical Archaeology*). Edited by Sir John Beazley and Bernard Ashmole. Clarendon Press: Oxford University Press. £4 4s. net.

The Metamorphosis of the Gods: By André Malraux. Translated by Stuart Gilbert. London: Martin Secker and Warburg. £7 10s. net.

Messrs. McGraw Hill, London, inform us that they now have ample supplies of the English edition of *Italian Maiolica*, by Giuseppe Liverani, which was reviewed in *The Connoisseur* November, 1960.

Round about the Galleries

Francesco Botticini

IT would be interesting to know how many or how few portraits dating from about 1470 have survived almost intact since they were painted. One looks at the effigy of a young man wearing a dark cap over his long, wavy auburn hair, and a dark dress with slashed sleeves, by Francesco Botticini at the Knoedler Gallery (34 St. James's Street, London) with wonderment as a picture that links the present chaotic age of art with that of the splendid reason of the Florentine Renaissance. Though Botticini's name is not among the resounding ones of that period, this masterly little picture places him creditably with his great contemporaries. His method of painting in tempera on a panel, precise linear drawing and refined touch with the pigments ensured this work of art's longevity far more effectively than any other manner could have done except sculpture or engraving.

Francesco Botticini (1446-1498) was the son of Giovanni di Domenico Botticini, a painter of playing cards. He was a pupil of Neri di Bicci, influenced by Castagno, and worked under and was formed by Cosimo Rosselli and Verrocchio. Later he was influenced by Amico di Sandro.

The attribution is Berenson's, and though the picture does not offer much scope for stylistic criticism it shows an undeniable resemblance in drawing and modelling to Botticini's Angels in his Altar Piece in the Collegiata at Empoli. The picture has been catalogued by Berenson as follows: *The Florentine Painters of the Renaissance*, London, 1909, p. 121; *Italian Pictures of the Renaissance*, Oxford, 1932, p. 108; *Pittura Italiana del Rinascimento*, Milan, 1936, p. 93. It has also been reproduced by Tancred Borenius: *A Catalogue of the Paintings at Doughty House Richmond and Elsewhere in the Collection of Sir Frederick Cook*, London, 1913, Vol. I, facing p. 32.

Conversational

ALTHOUGH Arthur Devis (1711-1787) must have been well known in his time judging by the quantity of work that he achieved and the society in which he mingled, it is only of recent years that his position has been resuscitated: and commendably so, for Devis was an important minor master in the so-called conversation-piece. Had he worked continuously in London or at some fashionable place such as Bath, or been a member of the Royal Academy, his fame might not have been so obscure for a long time. Said to have studied first with Pieter Tillemans, he probably learned something from this master as regards landscape but his figures are essentially his own, and they are expressed with absolute honesty and industry. Looking at a number of pictures by Devis we gather a truthful idea of the well-to-do rhythm of the English country house

during the middle of the eighteenth century. His family groups, seated in beautifully furnished rooms or taking the air in exclusive garden environments give students of the period much valuable information.

One of the artist's best pictures is that known as *The Sefton Family*, painted at Hawkesley Hall, Pemberton, Lancashire. Here are Mr. and Mrs. Sefton seated sedately under a tree, their three sons standing dutifully about dressed in brown breeches and coats and turquoise waistcoats. The picture (35 x 49 in.) now at Messrs. Frost & Reed (41 New Bond Street) is illustrated plate 59 in Sacheverel Sitwell's charming book, *Conversation Pieces*.

Queen of Hearts

AN enchanting little portrait of an enchantress is the immediate reaction to a small panel of Elizabeth of Bohemia by Michael Jansz van Miereveldt (Pulitzer Gallery, 5 Kensington High Street). As history tells us, this daughter of James I, sister of Charles I, and mother of Prince Rupprecht was a 'Queen of Hearts', and one need but recall Sir Henry Wotton's immortal lines to prove it:

You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light,
You common people of the skies;
What are you when the moon shall rise?
So, when my mistress shall be seen
In form and beauty of her mind,
By virtue first, then choice, a Queen,
Tell me, if she were not design'd
Th'eclipse and glory of her kind.

Like so many of the Stuarts she was ill-fated. Married to Frederick V, Elector of the Palatine, Elizabeth was 'eclipsed' when the Elector was routed by the Catholic League, but she endured her exile and poverty in Holland with typical Stuart courage and dignity. She died in England in 1662. There are several portraits of Elizabeth in existence, notably one in the National Portrait Gallery, also by Miereveldt.

Girtin the First

THOMAS GIRTIN'S watercolours have been so well documented of recent years, thanks to the devoted enthusiasm of his late great-grandson, the fourth Thomas Girtin in direct succession, that to find an unrecorded one is a rare pleasure. A *Ruined Abbey* at Messrs. Colnaghi's is thought to be another version of the famous Tintern(?). Suffice it to say that it is Tom Girtin at his most poetic, the three Gothic arches of the roofless building being 'written down', as it were, in exquisite handwriting. A tree to the left and other vegetation are likewise the inspired expression of the supreme master of the

medium. The collector who ultimately possesses it may be assured of a thing of beauty that will be a joy for ever.

Delightful Derivation

WHENEVER I see a good E. M. Wimperis (1835-1900) I envy the English landscapists who lived and worked in a pastoral scene before the advent of the car and aeroplane dominated it with noise and agitation. Wimperis knew the countryside much as Constable, De Wint, David Cox and Mueller. Both in oils and watercolours he was in direct descent from these fore-runners. Nor was it thought, sixty or more years ago, derogatory to learn one's 'trade' from one's admired predecessors. All art of any importance has its derivations. The proof is that Wimperis evolved his own style from nature and the tradition. Whatever his influences, one can identify his personality in any exhibition.

A picture entitled *A Common Scene with Cattle*, 1886, probably painted in Sussex, at the Omell Galleries (22 Bury Street) is a happy blend of poetry and realism, broadly handled and atmospherically true. In referring to Wimperis, I put in a word also for Tom Collier, his great friend. They had much in common technically and emotionally. Both handled oils and watercolours with that distinction making for permanent interest in their work.

Master of Marine Subjects

BORN in the same city, Chester, seventeen years before Wimperis, Oswald Brierly became one of the most important marine artists of the nineteenth century. Fortunate in his time, for he had Turner—a great painter of the sea as well as everything else—and Clarkson Stanfield to look upon when their works came fresh from their easels, Brierly developed his art with considerable strength and accurate knowledge. He came into the last era of the picturesque sailing warship and merchantman. A Brierly *H.M.S. Agamemnon at Batoum, Black Sea, in Company with French Warships during the Crimean War*, at the Parker Galleries (2 Albemarle Street) is a reminder of the wooden walls of old England. The artist acquired a sailor's knowledge of the sea and ships, for he sailed round the world in his youth. Later he accompanied the allied fleets to the Baltic, of which adventure the picture under discussion is an example. He was with the Prince of Wales on his Nile tour, and with the Duke of Edinburgh in 1867/8 on the *Galatea's* world voyage.

At a time when quite a few watercolourists abandoned the Old Water-Colour Society in order to become members of the Royal Academy (one could not belong to both in those days), Brierly chose the Water-Colour Society. He was appointed Marine Painter to Queen

Victoria in 1874 and Curator of the Painted Hall at Greenwich in 1881. He died in 1894, his life linking him almost with Trafalgar and our two-power standard of naval policy of happy memory.

Mrs. Raynes at Home

HAVING in ages past watched Wilson Steer, elephantine of figure, taciturn of mood, concentrating on chess at his club, I can testify to the truth of Henry Tonks's impression of him in *Mrs. Raynes' Tea-Party* (15 × 20½ in.) signed with initials and dated 1928 (Fine Art Society, 148 New Bond Street). Mrs. Raynes was Steer's housekeeper and she is immortalised in more than one portrait, notably by Steer in the Tate Gallery.

The Fine Art Society's picture is a scintillating souvenir of the between-wars days, and the background is Steer's peaceful drawing-room in Cheyne Walk. The housekeeper seated in an arm-chair, second from the left, is contemplating her guests with a certain superior detachment as Steer pours out another cup. Drawing, composition, lighting, colour, furniture, pictures on the walls are both a period piece and memorial to one of the best-known figures in English Impressionist painting. Tonks, Steer's life-long friend, was obviously determined to do justice to this homely occasion. Another version of this picture is in the Slade School, and is illustrated (p. 60) in D. S. MacColl's, *P. Wilson Steer*.

Ingres Paper

TIME was when pencil drawings by Ingres were among the ideals of art students, and many an aspirant to drawing fame would linger hopefully over reproductions on art school walls. Whether students babbling the contemporary idiom ever look at Ingres nowadays I do not know, but I see very little signs that they learn anything from his style. 'All that sort of thing is out of date and done with', said one of them recently to me. Clearly as far as his work was concerned it was. Ingres said, 'drawing is the probity of art'. It was for him the foundation of good painting. 'It is the inner form, the structure, the modelling... Drawing includes seven-eighths of what constitutes painting.' An Ingres sketch at the Reid Gallery (23 Cork Street) entitled *Étude pour Angélique* (pencil, 9½ × 6½ in.) dated 1818, is the preliminary note for the picture *Angélique et Roger*. The pose corresponds with that of the Ingres drawings in the Fogg Museum, reproduced as No. 24 *Ingres Dessins* (J. Mathay), and that of the sketch for the small picture reproduced in *Ingres* by M. Georges Wildenstein (No. 77).

Hoppner's Attributes

THE portrait of Mrs. Mowbray by John Hoppner at the St. James's Galleries (75 Jermyn Street) proves how good this artist could be in a subject that appealed to him. As early as 1783, when Hoppner was twenty-five, he was hailed by the critic of the *Morning Chronicle* as a genius, and one 'who cannot fail to be a great painter'. That he was also a writer of remarkable if spiteful ability emerges from his *Address to the Public* printed in the *Morning Post* on 2nd and 4th July, 1785. The artist had admitted writing hostile

criticism on Benjamin West, Mr. and Mrs. Cosway and John Copley, and his *Address* is an explanation, not wholly convincing, of his attitude. A later attack on Copley's picture of the three princesses, one of the best royal groups ever painted, is as unfair as it is malicious. A review in *The Quarterly* of a posthumous volume by Edward Edwards, A.R.A., is a quite discreditable performance.

This unhappy part of art history may be found in William T. Whitley's *Artists and Their Friends in England, 1700-1799*. One can but regret that Hoppner should have been so difficult and dangerous a personality. When it came to painting a beautiful woman such as Mrs. Mowbray, his sense of beauty and chivalry are the manifest expression of an artist who disputed the fashionable world with the great and popular Lawrence himself.

Dutch Landscape

A JAN HACKAERT at the Paul Larsen Gallery (43 Duke Street, St. James's) is typical of this artist's attractive manner with sunlight shining along an avenue of trees. Hackaert first studied in Amsterdam, where he was born in 1622, and then travelled through Switzerland and Germany. An interesting facet to his career is that the figures in his pictures were painted by various artists. In the one here illustrated they are the work of Jan Lingelbach. But Adriaen van de Velde, Philip Wouvermans and Berchem also collaborated in this respect. Pictures by Hackaert are to be seen in many important galleries including the National Gallery and the Rijksmuseum.

Swiss Landscape

CONTEMPLATING a watermill with ducks and chickens (22 × 18 in.) by Gustave Courbet at Messrs. Wildenstein (147 New Bond Street), the artist's tragedy is recalled by the date 1876 inscribed on the canvas. This impression of nature was therefore one of the last from Courbet's brush, and considering his troubles at the time, how commendable it was that he could still paint with such lyrical intensity. It will be remembered that Courbet joined the Commune in April, 1871, was arrested and pronounced responsible for the destruction of the Vendôme Column, endured six months of prison and the hostility of his fellow citizens when, after serving his sentence, he returned to his native Ornans. His effects confiscated in 1873, his exile to Switzerland in the summer of that year—all these misfortunes would reduce any artist to despair. But when he finally settled in the little town of La Tour de Peilz, near Vevey, visits from sympathetic friends and patrons restored Courbet to hope.

During the years 1873-77 the artist painted many pictures, of which the water-mill with ducks and chickens is a good example, as are *The Bridge at Fleurier* (1873), *the Castle of Chillon* (c. 1874), *The Terrace at Bon-Port* (c. 1876), and *Lake Geneva* (1877). In this year Courbet was fined 323,000 francs, the cost of re-erecting the Vendôme Column. It was the climax to his troubles, and, already suffering from a fatal illness, he died on 31st December.

Old Water-Colours

AS the great names in the British watercolour school become increasingly difficult to find, and expensive to acquire, the discerning collector looks for good examples by lesser known artists. Messrs. Frank T. Sabin (Park House, Rutland Gate) always have a variety of subjects and styles. For connoisseurs interested in topographical ones I commend such a drawing as Robert Cleveley's *View of Billingsgate at High Water*. Somewhat on the large size, it is a lively scene crowded with ships and figures with view upstream towards London Bridge. The figures and reflections in the water are skilfully delineated, and the ships and buildings most truthfully observed. This drawing, signed 1799, was exhibited at the Royal Academy the following year.

It is pleasing to come across drawings of places that remain today much as they were in older times. John Buchler's *Eton College*, 1811, is a case in point, as is Francis Nicholson's little water-colour of Scarborough cliffs. But A. C. Pugin, who collaborated with Rowlandson in the celebrated *Microcosm of London*, would not recognise the neighbourhood of Putney Bridge could he come on the scene again; although Fulham Church, which he interpreted in gouache in 1799, still stands gracefully remote from the hurly-burly of incessant noise and traffic.

Further afield John Glover proves his ability with a drawing of a bridge over the River Trent.

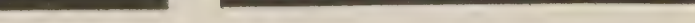
Other notable works at the Frank T. Sabin Gallery are by Joshua Cristall—a group of Welsh milkmaids with a background of Cader Idrii exhibited at the Old Society in 1825—John Miller, a drawing of Eton, and there are examples by John Webber, Gideon Yates, T. C. Dibdin and G. F. Robson.

A great name, however, in this series is Constable: and his *St. Martin's Church, Salisbury* is a lovely pencil drawing. Few artists could handle this difficult tool with such distinction. The drawing has an interesting history. The prominent line of trees runs on both sides of path, which bisects the churchyard diagonally and is still there. The spire of the church is said to have influenced the spire of the cathedral. This little drawing (4½ × 7½ in.) came from the collections of Maria Louisa Constable, the artist's daughter, Isabel Constable, R. A. Thompson of the Victoria and Albert Museum and Mrs. Bell Duckett. It is in perfect condition.

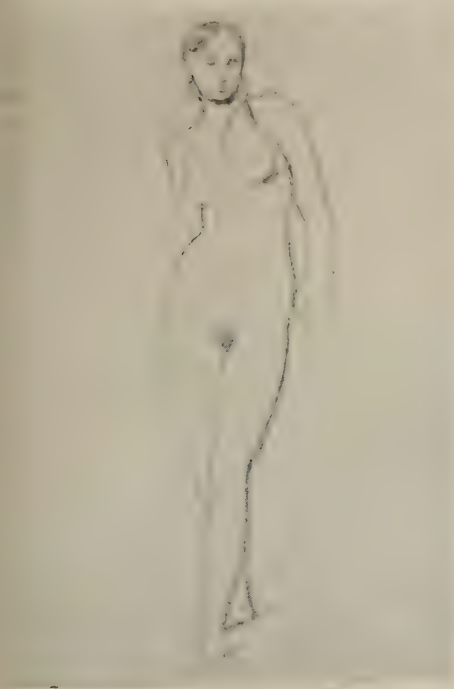
Traditional School

A RECENT exhibition of the works of students at the Byam Shaw School of Painting and Drawing revealed a welcome consistency of ideal standard and intelligence in art education. The school, one of the last independent ones in London, was established in 1910 by Byam Shaw and Rex Vicat Cole; and it is good news that the appeal for funds to preserve it, launched some time ago, has met with such a generous response. Half the sum needed has already been subscribed. This is an encouraging tribute to the school's important place in the art-educational world. More money, however, is necessary to make it completely secure financially.

IN THE GALLERIES



1. Arthur Devis. *The Sefton Family* (Richard Molyneux Esq.), canvas, 35 x 49 in. Messrs. Frost & Reed: 41 New Bond Street, London. 2. Henry Tonks, R.A. *Mrs. Raynes' Tea Party*, canvas, 15 x 20½ in. The Fine Art Society: 148 New Bond Street, London. 3. E.M. Wimperi. *Landscape*, canvas, 29 x 43 in. The Omell Galleries: 22 Bury Street, London, S.W.1. 4. J.-A.-D. Ingres. *Étude pour Angélique* (1818), pencil, 9½ x 6¼ in. The Reid Galleries: 23 Cork Street, London. 5. Francesco Botticini. *Portrait of a Young Man*, tempera on panel, 15½ x 11½ in. Messrs. Knoedler: St. James's Street, London, S.W.1. 6. Jan Hackaert. *Landscape* (figures by Johannes Lingelbach), canvas, 22½ x 19½ in. Paul Larsen Gallery: 43 Duke Street, London, S.W.1.





Egbert van de Poel. *Winter Landscape*, panel, 11½ × 16⅜ in.

In Praise of Earth

AN AUTUMN EXHIBITION AT
THE LEONARD KOETSER GALLERY

IN face of the increasing difficulty of finding Old Master works of really fine quality it is courageous of any fine art dealer to stage an exhibition twice a year. Yet Mr. Leonard Koetser, in his intimate Duke Street, London, Gallery, has now established his Spring and Autumn shows as an institution. The current one retains the standard we have grown to expect, and on this occasion—as he tells us in the foreword to his catalogue—he has included a few important Impressionist and other French works alongside the usual offering of Netherlandish and eighteenth-century masters. So Renoir is here with one of his lovely little landscapes of *Cagnes*, painted early in the period of his living there; and Berthe Morisot with another fine Impressionist landscape characteristic of her fresh feminine charm; and, of

even later date, Vlamincx with an interesting drawing of a wide river valley. Eighteenth-century France is also to the fore with Fragonard's *L'Ecurie de l'Ane*, one of his well-documented and often exhibited works and one with a notable provenance, in the company with two delightful paintings of family sentiment by Boilly: *Les deux Soeurs*, and *L'Heureuse Famille*.

In spite of this welcome Gallic invasion, however, the essential character of Mr. Koetser's exhibition remains: the main emphasis on impressive Dutch and Flemish paintings, and a secondary one upon eighteenth-century Venice. Among the seventeenth-century masters the great Ruysdael, *View on the IJssel*, with its provenance stretching back to the Royal collections of the Netherlands and of Bavaria, is probably the most important of the works showing, a large picture signed and dated 1644, and epitomising all the qualities of Dutch landscape art. At the other end of the scale we find a tiny roundel by Pieter Brueghel the Elder, which echoes the mediaeval symbolism of his father in its strange hooded monkish figure who strides through a summer landscape lost in prayer whilst a gnomish figure of mischief lifts his cloak from behind. Only a few years after, when Ruysdael and his fellow painters were painting their direct visions of nature, people, and things for their own sakes, all this night of necromancy had passed. 'The earth and all the lovely things in it'—to quote



(Top left). Gerrit Berckheyde. *A View of Amsterdam*, panel, 11 $\frac{3}{4}$ × 16 $\frac{1}{4}$ in.



(Centre left). Pieter Claesz. *Still-Life*, panel, 18 $\frac{3}{4}$ × 27 $\frac{5}{8}$ in., signed with initials PC on the open book.



(Bottom left). Hendrik Dubbels. *A Dutch naval vessel getting under way*, panel, 18 $\frac{1}{2}$ × 24 $\frac{1}{2}$ in.

Harold Monro's line—had established themselves as the fundamental theme of European painting.

Throughout the Leonard Koetser Exhibition the theme persists in its infinite variety. In the art of landscape David Teniers makes a fine picture of *The Château of the Three Towers* which he had bought in the neighbourhood of Rubens's own *Château de Steen*. We are entitled to imagine that he himself figures in the well-dressed company of ladies and gentlemen who cross the bridge to the gatehouse. Or we may turn to the *Winter Landscape* with skaters by Van der Poel, that subject of perennial enjoyment of their rigorous climate by the good Dutch; or escape with Brill to the castle-crowned crags of the river valleys as the landscapists found them on their way to Italy. Or we may loiter in Amsterdam itself with that most conscientious of townscapists, Gerrit Berckheyde, second only to Jan van Heyden himself. His fascinating views of a typical Amsterdam scene on the quays in front of the old St. Anthony Weigh-house is a wholly delightful example of his work.

Alongside this Netherlandish depiction of places can be set the Italian views of the next century. Venice and Rome: what magnificently picturesque material the Italian masters of the eighteenth century had. And what a galaxy of artists did it evoke. If, on this occasion, we have not at the Koetser Gallery the splendour of the great Canaletto which he sold in an earlier exhibition, there are a number of other first-rate works: from a lovely little Guardi *Capriccio* to an impressive classical view by that rare master Francesco Battaglioli with all the grandeur of Etruscan urban landscape.

Human interest takes us back to the Dutch. One intriguing little work is an early Nicolaes Maes, a *Portrait of a Boy*, which is almost certainly one of young Titus Rembrandt, painted during the first years of Maes' work in Rembrandt's studio. In those days Maes was under the spell of the great master, an influence clearly shown in this charming and intimate little work. There are other child studies: one, a sophisticated *Girl with a Dog* by Gaspar Netscher; a *Boy and Girl* which we give to Michael Sweertz; and the Boilly's and the Fragonard already referred to.

Finally a word must be said of the Flower-pieces and Still-Lives, without which no exhibition of this kind would be complete. So whether we are looking at one of the two magnificent *Still-Lives* by Pieter Claesz, at the simple early *Flower-piece* by Johannes Bosschaert, or at a luscious overmantel *Still-Life with Summer Flowers* by Gaspar Verbruggen, which once decorated one of the wealthy houses at the Hague, we are caught up in one of the main currents of the art of those rich centuries. For these, too, are in praise of earth, and of the joy of living.

Old Crome in America

By Norman L. Goldberg

DURING Old Crome's time in East Anglia, the provincial cathedral city of Norwich, with its ancient walls, gates and agglomeration of parishes, hamlets and villages, resembled a mediaeval city. In this milieu, twenty-one or more art-interested amateurs attracted to Old Crome organized a regional art and exhibition society designed to establish 'a bond of union between artists and art-lovers in the county'. Old Crome is given credit for founding the Norwich Society of Artists which held its inaugural meeting in 1803, and was the first to adventure their productions for public exhibitions within the provinces excepting the Liverpool Society. In their surveys of his work Collins Baker, Dickes, Laurence Binyon, Wodderspoon, and Dawson Turner agree that Crome influenced the development of English landscape painting not alone through his works of art but also through the Norwich School.

Unaware himself of the quality of his art, Crome's work was not realized with fullness and power as a laudable follower of Wilson and Gainsborough, Van der Neer, Hobbema and Ruysdael until the generation following his death. In the seventies and eighties of the last century the incongruous tastes of American art collectors began to appreciate the sensitive and romantic rendering of familiar forms in Crome's fluid use of suffused light and open air.

The first recorded painting by Crome to reach America was *Near Hingham, Norfolk* (No. 1) purchased in 1872. Remaining with an anonymous New York collector for a short time, it was repurchased by Sir Henry Tate and presented to the Tate Gallery in 1894 where it forms a part of the original and permanent collection.

In America, prior to the turn of the century, Crome's paintings created rivalry among a wealthy, art-conscious collector-group notably in Philadelphia. Norwich landscapes were to be found in the collection of the famed corporation lawyer, John G. Johnson, and one in the art holdings of Johnson's client collector-friend, P. A. B. Widener. The former, *Mousehold Heath Near Norwich*, remains today a part of the Johnson Collection at the Philadelphia Museum of Art, while the latter, *Harling Gate Near Norwich* (No. 2), is exhibited at the National Gallery in Washington. During this voguish art period the earthy *Blacksmith's Shop Near Hingham* (No. 3) and the fine example *Woody Landscape at Colney* formed a part of the McFadden Collection. *Hay Barges on the Yare*, suggesting Van de Velde, was in the Wilstack Collection; and three paintings, *Ringland Hill*, *St. Martin's River*, and *Old Mill on the Yare*, graced the collection of George W. Elkin—all Philadelphia collectors. The aforementioned paintings are at the present time at the Philadelphia Museum of Art.

In the collection of the elder J. Pierpont Morgan were two Cromes; a Crome Norwich scene was possessed by Whitelaw Ried, and the Chicago McCormick Collection numbered two of the painter's works. The Marquand Collection, New York, listed three paintings by Crome; and Henry Ford, Sr. had *An Old Water Mill* (No. 4) hanging in his 'Fairlane' mansion.

American museums and private collections today present a

rich panorama of the Norwich painter. The intelligent study *Hautbois Common* (No. 5) in the Metropolitan Museum, gives evidence of Crome when his style lightened and became master of the Hobbema-Ruysdael formula. To the luminosity in the far distance is added the quality of atmospheric perception and broadness, discernible effects mastered by Crome in this and other landscapes. These effects are accompanied by an interplay of light and shadows in the handsome *Edge of a Common* (No. 6) at the Huntington Library and Art Gallery, San Marino, and in *Clump of Trees, Salhouse* in the Corcoran Gallery, Washington.

Questions asked and inquiries made during the past nine years have yielded scant and conflicting information on Crome and his paintings in America. This labyrinth of unravelled bewilderment and fragmentary understanding initiated the writer's research on Crome's landscapes in the Western Hemisphere; their locale, scope and provenance.

Between our coasts in America, the directorial and curatorial staffs of our great stores of art treasures, University art educators and historians in illuminating correspondence and personal interviews have shown an enthusiastic thirst for knowledgeable information about Crome, his oils, watercolours, and etchings. Certain texts and references on Cromeiana may be found in the art reference libraries of the Frick Gallery, the Metropolitan Museum, The Library of Congress, and The Huntington Library. Records in our American art libraries reveal no contemporary monograph, research study, or reference check-list.

In America the titles on name-plates of paintings and catalogued literature ascribed to Old Crome are variously: John (Old) Crome, J. Crome, John Crome, Sr., (Old) John Crome, John Crome, the Elder, Jno. Crome, Crome of Norwich, the Senior Crome and Crome spelled Chrome and Croom. And it is common practice to observe such incorrect dates in parentheses as 1769-1821 or 1768-1812 in lieu of the correct birth and death dates: 1768-1821.

Except for occasional pedagogic suggestions from Sir William Beechey and John Opie, members of the Royal Academy and frequent visitors to Norwich, Old Crome received meagre education and was self-taught as an artist. As drawing master to the Norwich Grammar School, he impressed his many friends and students with his sprightly manner; and Crome's delight in exchanging anecdotes, his warmth and conviviality were contagious. In the nineteenth century 'Old Crome' was a title of affection given the senior John Crome to distinguish him from his eldest painter-son, John Berney Crome. The less-gifted junior Crome was frequently called 'Moonlight Crome' because of his ecstatic delight for favouring even-tide compositions.

Cordial encouragement from two Yarmouth and Norwich bankers and aid from the well-to-do Thomas Harvey of Catterick permitted Old Crome, early in his career, to copy landscapes by great Dutch masters and study important paintings of the Italian and Flemish Schools. A Hobbema landscape in the Bührle Collection (see *The Connoisseur*, May, 1959), and Gainsborough's *The Cottage Door* at The Huntington Library (see *The Connoisseur*, November, 1954), were available from Harvey's choice collection of



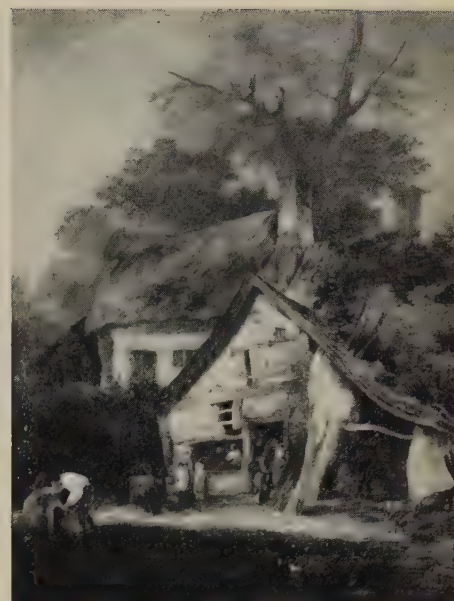
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1. *Near Hingham, Norfolk* (1812). Canvas, 25 × 33 in., unsigned. An etching was made of this painting by Old Crome in 1813. Some historians believe that the etching preceded the painting. Since 1956 and until recently, it was on loan and exhibited at the Museum of Fine Arts, Boston. *The Tate Gallery, London.*



2

2. *Harling Gate, Near Norwich*. Canvas, 48½ × 39 in., unsigned. Old Crome's use of warm autumnal colours in rich, interpretive impasto is here applied diffusely; with the aerial recession lending emphasis to the silhouettes and small forms. *The Gate* (1816) ('Norgate Crome'), of which this painting is a version, differs in that the two donkeys to the right in front of the massed trees, are lying. *The National Gallery of Art, Washington, D.C. (Widener Collection).*



3

3. *The Blacksmith's Shop, Near Hingham, Norfolk*. Canvas, 58 × 48 in., unsigned. Painted in 1808, it was exhibited the same year at the Royal Academy. The tree branches impulsively placed, and the earth-bound emergence of the angular building are reminiscent of Old Crome's study of Gainsborough's *The Cottage Door*. *Philadelphia Museum of Art (McFadden Collection).*



4

4. *An Old Water Mill*. Canvas, 23 × 27½ in., unsigned. Exhibited at the Centenary Exhibition of the Royal Society of British Artists in 1923 and the Centenary of the Norwich Castle Museum in 1925. Collins Baker has written: 'Equally characteristic is *An Old Water Mill*, which falls in with *New Mills* and Miss Faith Moore's *St. Martin's Gate*. Dr. and Mrs. Norman L. Goldberg Collection, St. Petersburg, Fla.



5

5. *Hautbois Common* (1810). Canvas (transferred from wood panel in 1914), 22 × 35 in., unsigned. Exhibited at the Norwich Society the same year it was painted and in the Crome Memorial Exhibition in 1821, it was acquired by Henry G. Marquand in 1888. The following year it became the first Old Crome to be presented to an American Museum. *The Metropolitan Museum (gift of Henry G. Marquand, 1889).*



6



9



7



8

6. *The Edge of a Common* (1812). Canvas, 68 × 54½ in., unsigned. It has been conjectured that this was a composition remaining in Old Crome's studio at the time of his death, and is not unlikely that the cattle and bold greyish-white cloud above were painted by other hands and at different times. *The Huntington Library, San Marino, California.*

7. *A Windmill Near Norwich*. Canvas, 25½ × 29½ in., unsigned. Unparalleled among Cromes in America is the rough quality of the canvas best revealing Crome's brushwork and pigment application. Uniquely designed is the cathedral, its spire and flanged arrangement of the contiguous houses. Collins Baker has noted its textural resemblance to *Mousehold Heath* in the National Gallery, London. *The Museum of Fine Arts, Boston.*

8. *View on the Solent*. Canvas, 11½ × 21 in., unsigned. This coastal scene, also titled *View near Weymouth*, was exhibited in 1806 at the Norwich Society Exhibitions. Suggesting the colourings of Richard Wilson, one notes Crome's ease and economy of handling his materials. It seems likely that he executed this composition from a sketch while visiting Weymouth or Hampshire prior to 1806. *The Detroit Institute of Arts.*

9. *Wood Scene: Pool in Front* (1821). Wood Panel, 20 × 16 in., unsigned. This forest-scene is reputed to be Old Crome's last painting, completed during the month of his death, April 1821. Exhibited in the 1821 Norwich Society Exhibition, it was loaned by his son, J. B. Crome, for the Crome Memorial Exhibition (No. 111) in the fall of 1821. A near version of this painting hangs in the National Gallery of Victoria, Melbourne, Australia. *Collection of Dr. and Mrs. Norman L. Goldberg, St. Petersburg, Fla.*



10



11

12



10. *Thatched Cottages* (1814). Watercolour on yellow paper, $9\frac{1}{2} \times 12\frac{7}{8}$ in., signed and dated in brown ink, lower right corner: J. Crome, 1814. Better known as a painter-etcher, Crome completed some eighty-odd watercolours. This example, acquired by Smith College in 1953, is the only drawing in America not an oil on canvas or wood panel. A second watercolour is in the Owens Collection, Mount Allison University, Sackville, N.B., Canada. *The Museum of Art, Smith College, Northampton, Mass. (gift of Norman Hirschl).*

11. *Hay Barges on the Yare*. Canvas, $30\frac{1}{2} \times 40$ in., unsigned. Old Crome's apparent versatility is exemplified by this neatly finished riverside subject. Such were his holiday pieces executed during one of his infrequent visits to Wales, Weymouth, the Lake District or London. Note Crome's horizontal use of a streak of light on the landscape as in *Hautbois Common* (No. 5). *The Philadelphia Museum of Art. (Wilstack Collection.)*

12. *Landscape with Church: Ruined Tower*. Canvas, 28×24 in., signed lower left corner: J. Crome. This signature, seemingly authentic, is a rare find. Old Crome almost invariably never inscribed his paintings (oils). In design and handling of pigments, this work can reasonably be attributed to Old Crome. Two authentic Old Cromes, one signed with initials the other with an inscription, are known. Both are in England. *Courtesy of The Art Museum, Princeton University, Princeton, N.J.*

paintings. One may surmise that Crome had possibly seen Rembrandt's drawings, and *The Mill* now in the National Gallery in Washington. In any event, the design and rich dramatic colouring in *A Windmill Near Norwich* (No. 7) at the Museum of Fine Arts, Boston, and the impressive *Landscape with Church: Ruined Tower* at The Art Museum of Princeton University are reminiscent of prior knowledge of Dutch landscape painting in which deft topographical draughtsmanship dominates Crome's style.

Except for casual trips to Wales and London, Crome's entire life was spent in Norwich and its vicinity, often rambling through East Anglian lanes and tangled woods. A single departure was a three weeks visit to Paris in 1814 for study of the collection of famous paintings which Napoleon had assembled in the Louvre. This trip and the paintings seen, especially those by Titian, exerted a lasting influence. *An Old Water Mill* (No. 4), sensitive and romantic, in the writer's collection, may have been executed following Crome's Continental visit. This is suggested by a textural surface of high quality with rich golden tans intermingled with Titian-like warm browns, soft pale greys and silver-greens, and a Wilson-like sky of silvery tone.

With the passing of the years, the reputation of Old Crome increased steadily and consistently. An innovator of Sunday and holiday out-of-door painting, Old Crome is bracketed in stature with Turner and Constable as one of the originators of English landscape painting. For the debt British landscape art owes to Old Crome's excursions into nature, at the onset of the nineteenth

century, is universally acknowledged. Crude and rustic, unsophisticated and awkward, Crome was zestfully alive to the spirit of his locality. His paintings capture the tranquillity and leisurely movement with a serene hush and dignity.

As one restudies and reevaluates Old Crome's works in America one perceives a clearer insight into his deep-souled feelings lucidly expressed in a letter to his pupil, James Stark: 'Trifles in nature may be overlooked that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed'. This utterance may reflect the foretaste of modern Impressionism and seems literally transcribed in the blondish *View on the Solent* (No. 8) at the Detroit Institute of Arts and in *Wood Scene: Pool in Front* (1821) (No. 9). The candid delight and sensitive treatment of the open air in the former, and the surpassing elegance of the tree forms with fluid rhythm of highlights and shadows in the latter, infinitely detailed, excites 'our feelings to be raised'—'not knowing how or why we are so charmed'.

Such was Old Crome—teacher and painter. He excelled in giving to the homeliest subject an air of nobility, clothing winding lanes, sturdy oaks, heaths and wherries with truth and idyllic charm. In *An Old Water Mill* (No. 4) he expresses one of his often repeated precepts: the dignification of the principal motif. So moved was he by this doctrine that on the very day of his death he seriously instructed his eldest son never to forget the dignity of art, exclaiming: 'John, my boy,' he said, 'paint; but paint for fame, and if your subject is only a pig-sty, dignify it'.

The Connoisseur in America

By Malcolm Vaughan

Italian Gothic Silver Cross

THE Sulmona cross, seen at right, just acquired by the Springfield (Massachusetts) Museum of Fine Arts is believed to be the finest example of its kind ever to reach the United States. Of silver-gilt, almost two feet high, it is beautifully characteristic of Italian Gothic work. Made between 1386 and 1431 in the central Italian region known as the Abruzzi, it is the work of a master craftsman. Designed in sheets of silver repoussé, with figure plaques in high relief, the heads and various other parts in cast silver, it is larger and more imposing than most of the Italian Gothic silver crosses which have come down to us from this region.

In regard to its style, a little research has brought out some very interesting relationships. Crosses of this type—some for the altar, some for processional use—began to be made in silver in the Abruzzi late in the thirteenth century. The Italian historian, Vincenzo Balzano, points out in his *L'Arte Abruzzese* that the earliest examples were extremely simple, their figures and symbols only incised into the flat and plain surface of the metal. Balzano called them *'croce astile arcaica'*. Archaic though they were, they set a regional tradition as to form and iconography that was long to be followed; in fact, down through eighteenth-century high baroque. The Sulmona cross in Springfield follows the tradition closely. On the obverse it shows a Crucified Christ at the centre, with the Virgin on the left arm, God the Father at the top, and John the Disciple on the right arm. Doubtless it also carried a now lost mourning angel at the bottom. On the reverse, the centre represents Christ enthroned as Redeemer, with St. Matthew at the left, St. John at the top, St. Mark at the right, and St. Luke at the bottom.

Of these Abruzzi crosses, one of the most famous is the monumental three-foot processional example, still owned by the church for which it was made, Sta. Maria Maggiore, in the town of Guardiagrele. Existing records show it was made in 1431 by Nicolò Galluci of that town. The Springfield cross resembles it in many respects. Frederic B. Robinson, scholarly director of the Springfield museum, finds the stylistic closeness of the two crosses particularly interesting since Guardiagrele is only a short distance from the town of Sulmona, and the Springfield cross bears the hallmark of Sulmona, *Sul*, stamped on all its major repoussé plaques. Records in Sulmona show that Giovanni di Meo di Sulmona was commissioned in 1386 to make a processional cross for one of the churches there, a cross that has since disappeared. However, other crosses with the Sulmona mark show an interdependence between the silversmiths of the two towns. Accordingly it is possible to



The mark *Sul* is extensively stamped on this Italian Gothic silver-gilt processional cross (c. 1390) made at Sulmona, Abruzzi Province. It is 22 3/4 in. high, 19 1/4 in. wide, and has been acquired by the Museum of Fine Arts, Springfield, Massachusetts (Horace P. Wright Collection).

assume that the Springfield example was made between the two dates, 1386–1431, and made in Giovanni di Meo's Sulmona atelier.

Touring Italian Drawings

THE greatest collection of Italian drawings ever seen outside Europe is now on a tour of American cities. The magnificent loan was made possible by the Italian Government with leading Italian libraries and museums cooperating—the Uffizi, Florence; the Castello Sforzesco, Milan; the Accademia, Venice; and museums in Rome, Naples, Genoa, Parma, and elsewhere. The selection comprises 164 examples by many of

the chief Italian masters from the fourteenth to the eighteenth century. The tour began by opening the exhibition season at the National Gallery in Washington. It is now at the Art Institute of Chicago before moving on to Boston, then travelling across the continent from city to city for some two years. Among the Old Masters represented are Uccello, Mantegna, Ghirlandaio, Benozzo Gozzoli, Pollaiuolo, Botticelli, Leonardo, Michelangelo, Correggio, Titian, Tintoretto, and so on. Enthusiastic crowds are flocking to view the treasures, some of which are here illustrated.

This wonderful exhibition has hit America at a time when there is a revival of interest in



drawing for its own sake. The latest painting fashion of our day, abstract-expressionist art—familiarily called ‘action painting’ because the artist works as fast as he can in order to catch on canvas the spontaneous fires of creation—often depends upon sweeping brushstroke for its effects. And what is sweeping brushstroke but a broad sort of drawing? The result is that nowadays every kind of drawing is enjoyed again—outline, modelling, even flecks for light and shadow. Inevitably this revival of interest in drawing leads artists and art lovers to recognize that the old-fashioned style of drawing by outlines is not as regrettable as had been recently supposed.

Actually, while the present exhibition appears at first glance to be a display of outline drawings, modernists could find it a show of drawings in terms of light. In fact, the catalogue to the exhibition, written by the curator at the Uffizi, Dr. Giulia Sinibaldi, often points out how line, even outline, can integrate colour and light, or separate space from substance, or render space by gradations of light along a line. Accordingly these drawings lent by Italy will prove a real help as well as inspiration to American artists, modern as well as academic. Where the drawing is a careful preliminary sketch for a painting, the lines of perspective are generally the first to be drawn. On the other hand, when you turn to one of the few surviving drawings by Uccello, the first abstractionist among the old masters, you come upon a network of geometrical angles and spatial planes employed to improve the lighting. That is to say, perfect the proportions and thus increase reality.

Dr. Sinibaldi points out how many of these early Italian drawings are ‘luminous’. For example, consider a *Battista* by Pollaiuolo.

Four Old Master Drawings included in a travelling exhibition of 164 such works arranged in America for the Smithsonian Institution by Mrs. John A. Pope and loaned by the Italian Government. (l. to r.). *Allegorical Scene* (Signorelli), *Study for an altar screen with four Saints* (Correggio), *Angel* (Botticelli), *Bound Nude* (A. Carracci).





Terracotta 22½ in. high *bozzetto*, by Algardi (1595-1654), for the marble relief of the fountain in the courtyard of Pope Damasus. A recent addition to the Minneapolis Institute of Arts.

Despite the fact that this painter-engraver was celebrated for his knowledge of anatomy, he here achieves the form of the figure, its contours, and the articulations of anatomy by lighting effects in the drawing. Or consider the serene, 'flowing' light that evokes the graphic modes of Perugino, Pinturicchio, and Domenico Ghirlandajo: a web of subtle strokes which captures the light on a garment, or a face, or a plane of space. Immersed in luminous atmosphere—a lighting In the drawings of Carpaccio the figures are gained by gradually condensing pencil strokes into spots of shadow. Carpaccio's luminous sensations overcome the tradition of precise outlines. Leonardo's profound desire to bathe reality in shadow is most fully carried out in his drawings and unfinished paintings. The two Leonardo drawings on view are strong examples of a vision almost untranslatable into the painting language of his time. Even an anatomical study by Titian is executed simply as pen strokes of light and shade.

In this brief notice it is impossible to remark the variety of drawing, and of drawing methods, that arose in Italy in the Renaissance as a hundred geniuses developed in art as individuals; and arose after the Renaissance when a thousand art-individualists became mannerists. Yet the development of drawing in Italy among the mannerists is well told in the exhibition, down through eighteenth-century Guardi, Longhi, Canaletto, the neo-classical Canova, and the pre-romantic Giani. It is, of course, the history of strict rules and rigid practice evolving toward pictorial liberty, a freedom that has in our day become complete. This extraordinary exhibition of old Italian drawings is the latest triumph of the Smithsonian Institution Travelling Exhibition Service, a benefaction ably headed by Mrs. John A. Pope, and organized to show Americans top-flight works of art they otherwise might never see. For this loan the people of

the United States will long be grateful to the people of Italy.

Italian Baroque Terracotta

BERNINI'S most celebrated rival in his lifetime was the Italian baroque sculptor, Alessandro Algardi (1595-1654). Princes and pontiffs vied for his works. The Minneapolis Institute of Arts, for example, has acquired a terracotta study, a *bozzetto*, for the marble relief on the front of Algardi's fountain in the Damasian courtyard of the Vatican. The terracotta shows, in the foreground, Pope Liberius baptizing a group of converts into Christianity. It commemorates the construction of the aqueduct whereby water was brought to the Vatican in the fourth century by presbyter, later Pope Damasus. We see, in the background, workmen labouring at the construction. The Damasian aqueduct today still feeds the papal apartments of the Vatican and the sacristy of St. Peter's. Algardi's seventeenth-century fountain also survives but has suffered damage. The water flowing over the rim of the basin has corroded the marble. Accordingly the terracotta study at Minneapolis serves as an intact record of the scene conceived by the sculptor. To Americans this study is doubly precious because there is only one other major work by Algardi in the United States: the marble bust of Cardinal Borghese in the Metropolitan Museum, New York.

Rudolf Wittkower, who has made extensive research about this terracotta, tells us that the relief in the Vatican and the model in Minneapolis correspond almost exactly. In addition, he remarks the general agreement of the figures and the composition, yet finds that the model is in closer harmony than the finished marble because the sculptor enlarged the central figures in the composition in order to gain an effect bold enough to be noticed by spectators across

the courtyard. Dr. Wittkower also remarks Algardi's knowledge of fourth-century church ritual by calling our attention to the catechumen preparing for baptism. The converts are undressed or undressing, for it was early Christian custom to baptize by immersion. The lower basin of the fountain depicted in the scene would be large enough for immersion. Thus the terracotta offers a commentary on Christianity in the fourth century as well as reference to the art ideals of Bernini's major rival.

Ceiling Study by Tiepolo

IN 1761 Giovanni Tiepolo was called to Verona to paint the ceiling of a splendid Italian high Renaissance residence, the Palazzo Canossa. Tiepolo, aged sixty-five and at the height of his powers, selected the Triumph of Hercules as his subject. He worked out a fully finished study, a *modello*, of the proposed picture, and shortly started painting the fresco. This fresco was one of the jewels of Verona until 1945, when it was badly damaged in World War II. The *modello*, however, had long since passed from Italian hands. By 1945 it had arrived in the United States in the collection of the Baroness de Beckett-Rothschild. Recently it reached a permanent haven, being purchased by the Currier Gallery of Art in Manchester, New Hampshire. A blond picture—a harmony of pale blue skies and ochre clouds, with strong blue and pale yellow draperies—the tonality lends the substantial image a touch of lightness that charms us.

From this canvas future generations will be able to judge how fine an example of Tiepolo's ceiling art the fresco was. For the exuberant study is 'filled with the turning, twisting movement of clouds, figures, and architecture, which subtly plays up the oval design by leading the eye deep into an illusion of space, then away from the main theme to secondary focal points along the edges of the composition'. The theme, the triumph of Hercules, chooses the moment in the legend of the Greek hero when Hercules is lifted from his funeral pyre and swept upward in a chariot with prancing horses carrying him toward the temple of the gods. Athene waits to welcome him into his immortal place; an angel trumpets the news of his arrival; spectators watch from the top of the composition, and various figures and attributes accompany him. The retinue betokens those who helped Hercules reach Olympus by enabling him to perform the twelve labours laid upon him: at the lower left the helmeted warrior is probably Castor, who taught him how to use the weapons of war; at the lower right is Chiron, the friendly centaur accidentally killed by him. Above may be seen the pillars of Hercules.

Collectors and students of Tiepolo's work are aware that the artist often employed the same motive, or variations of it, in more than one picture. The fresco in the Palazzo Canossa was no exception, as is evident from the study now in New Hampshire. For example, the central motive, the horse-drawn chariot, appears earlier in Tiepolo's fresco in the baroque palace of the Prince-Bishop of Würzburg; also on a ceiling in



the Palazzo Rezzonico, Venice. Again, the two male spectators at the top of the picture appear also in the throne-room ceiling of the Royal Palace, Madrid. But Tiepolo was a master of spirited composition. Though he repeated details in his paintings he ended up with a revitalized picture, usually astonishingly fresh.

France loses 'The Fortune Teller'

LOUD outcries have been heard from France ever since the Metropolitan Museum announced its purchase of *The Fortune Teller*, by Georges de la Tour. The lamenters say that this picture is a national treasure and should not have been allowed to leave France. Exceptional the picture certainly is. The seventeenth-century French artist, La Tour, was rediscovered only in our day; less than twenty of his paintings have been found; and the present canvas, *The Fortune Teller*, is in a sense the rarest of them all because it is the finest of his daylight pieces. La Tour specialized in lighting effects, and painted mostly night scenes.

French pictures of this rarity are not allowed to leave France without an export visa. A high official is said to have signed the papers permitting *The Fortune Teller* to reach America. Normally the curator of paintings at the Louvre signs the visa, which is to say, decides whether or not the painting should belong to the people of France as part of their inheritance. If the French Government decides to keep a 'national treasure' at home by purchasing it and placing it in a national museum, the price offered is usually much less than might be paid for it in America. Thus the private owner of such a picture is generally called upon to make a personal sacrifice for the sake of the nation. In the case of *The Fortune Teller*, the sacrifice would have been considerable; for when this picture was discovered some years ago, an art dealer bought it for \$20,000—outbidding the Louvre. The dealer sold it to the Metropolitan for more than \$600,000, according to reliable reports. An in-



(Left above). Brought to America in the collections of Baroness de Becker-Rothschild in 1945, this $36\frac{1}{4} \times 27\frac{1}{2}$ in. modello by Giovanni Tiepolo for his famous ceiling in the Palazzo Canossa, Verona, is now in the Currier Gallery of Art, Manchester, New Hampshire. (Above). A masterpiece which was permitted to leave France to hang at the Metropolitan Museum: Georges de la Tour's *The Fortune Teller*, canvas, $40\frac{1}{8} \times 48\frac{3}{8}$ in. (Below left). This 62 in. high Dijon School Madonna and Child, which originated from Besançon Cathedral and is now at the Walters Art Gallery, Baltimore, may return to France. See story on next page. (Right below). One of a pair of silver $5\frac{7}{16}$ in. high cans, by Paul Revere, at the Worcester Art Museum. The arms are those of Orne.



formed commentator says the French Government has never given that much for a single painting. In England such a price has been met by various means by the National Gallery. The Italian Government some years ago bought an extremely rare picture, the *Tempest*, by Giorgione, when the family owning it were offered a million American dollars for it. However, Italy is said to have paid only a fraction of that price in cash, the remainder having been given in concessions to the family.

Georges de la Tour (1593-1652), a native of Lorraine, was patronized by the dukes of the province. They rightly regarded him as one of the ablest masters of the day. His rich colours and extraordinary skill of hand attracted the admiration of King Louis XIII, who summoned him to the court of France, then appointed him his official painter. Louis XIII, himself an amateur painter, removed every picture from his bedroom except one given him by La Tour. The name of the artist, famous in his lifetime, fell into obscurity until recent years, his works were dismissed as 'old hat'. Connoisseurs who remarked the technical skill in pictures (now known to be from his hand) were unable to identify the artist, and unable to gather enough of his canvases together to collate a study of them. One of La Tour's great night pieces, a St. Sebastian, hung for years in the place of honour at the top of the stairs in the New York home of the late collector, Dr. Stillwell. Renowned art scholars—Bode, Bredius, Berenson, Valentiner *et al.*—visiting the house for dinner or professional conversation, examined the picture but announced themselves nonplussed as to who could have produced it. Pathetically enough, without a name, it had little value. When the collection was put up at auction an expert detected who the artist might be, and snapped it up for the Kaiser Friedrich Museum in Berlin. The present example, *The Fortune Teller*, is said to have been discovered only a dozen years ago by a monk in south-west France. Its subject is one of those sophisticated, cynical scenes highly favoured in seventeenth-century European art. The central figure, an elegant young man in a house of ill repute, holds out his hand to have his palm read by a gypsy fortune teller. She distracts his attention by haggling over the fee while three young women, her accomplices, rob the fellow. But the art lies not in the scene; instead, in the superlative skill of the painter. The poses, facial expressions, and textures of skin, hair, and costume fabrics, all are sensitively realized. The colours are brilliant, almost lustrous. That Frenchmen should lament the loss to them of such fine painting is scarcely surprising.

France May Regain a Madonna

AMERICA is not always the art bandit she is made to seem. At the very moment that France

was crying out against the loss of La Tour's *The Fortune Teller*, another American museum, the Walters Art Gallery, in Baltimore, was offering France the privilege of repurchasing another French 'national treasure' for exactly the price the Gallery has recently acquired it. This gem is an early fifteenth-century Burgundian statue of the Madonna and Child that formerly graced the cathedral of Besançon. Vigorously carved in limestone nearly life size (sixty-two inches), this work of art is a masterly example of the Dijon sculpture school. It is doubly valuable because it so well represents the transition from French mediaeval to French renaissance sculpture, and so clearly expresses a change from the long prevailing international style to a French provincial mode. The Virgin is no longer internationally mannered, elegant, aristocratic. Instead, the figure is natively able-bodied, the stance sturdy, the movement natural; also the draperies fall into broad, substantial folds. In short, the art is robustly local rather than internationally refined. Yet the underlying orientation of the work is to Claus Sluter, that revolutionary genius who took to Dijon toward the end of the fourteenth century a group of Flemish artists to work with him on sundry projects for the Duke of Burgundy, Philip the Bold.

The Walters Gallery curator of mediaeval art, Philippe Verdier, has been tracing the history of the statue. He tells us that it was produced early in the fifteenth century, then brought about 1550 into the cathedral at Besançon, where it was used in the baptistery chapel as part of the reredos being created at that time. Flanked by two smaller figures it remained in its niche until 1794 when it was taken down by hotbloods who thought the French revolution had displaced religion with the age of reason. When religion revived and triumphed over the age of reason this stone Madonna and Child was somehow never returned to its place. Later the reredos was demolished to make way for the restoration of the chapel in a variant style. Some time after 1906, when Church and State were separated in France, Besançon cathedral authorities disposed of the fine old statue, apparently unaware of its artistic worth. Thereafter it passed from French to Dutch private hands, and was brought to the United States by an art dealer from whom it was acquired by the Walters Art Gallery.

Paul Revere and Dr. Paine

A PAIR of silver cans made by Paul Revere have been reunited at the Worcester (Mass.) Art Museum and are now on exhibition there. A good deal is fortunately known about these two eighteenth-century drinking cups, and the silver service for which they were made. They came to the museum from descendants of the original owner, Dr. William Paine, a Worcester citizen, and are listed in Paul Revere's ledger,

2nd September 1773, among items in Revere's account with Dr. Paine: *To a pair of Silver Cans Wt. 30 oz.: 3/ To the Making 3 6 8/ To Engraving Arms 1 4 0.* The arms belong to the family of his bride, Lois Orne, of Salem, whom he married later that month. The silver service of which they were a part was ordered from Revere by Dr. Paine apparently as a wedding present for his bride. Many items appear in Revere's ledger: coffee pot, tea pot, cream pot, tea tongs, porringers, butter boats, a tankard, twelve table spoons, eighteen tea spoons, four salt spoons, etc. Revere's receipt for the service is now on display at the museum: *Boston Sept. 4, 1773 Recd. of Mr. William Paine by the hand of Benj. Greene Junr. seventy four pounds—Paul Revere.*

A considerable amount of this service has been preserved, together with a number of other items of Paine family silver, some of it English, some American, from pieces of his mother's ancestral silver, to early nineteenth century pieces commissioned by a later generation. Over three dozen examples, of various dates, are now owned by the Worcester museum. Of Dr. Paine himself we know that he strongly opposed the American revolution. Although a pupil of the schoolteacher patriot, John Adams, who became second president of the United States, Paine joined the Loyalist cause, and co-authored a protest against Whig objections to the acts of Parliament, citing how 'teas of immense value, lately belonging to the East-India company, were not long since, scandalously destroyed in Boston'. Denounced, he fled to Scotland, there took up what we now call a post-graduate course in medical study, and later served with the English army in America as an apothecary and physician. After his father's death in 1793 he returned to his father's home in Worcester and remained on half pay as a British officer until the War of 1812, when he resigned and applied for American citizenship. The silver service he gave his bride recalls the wealth into which he was born, and the luxury he gave up because he opposed the American revolution.

Russian Silver

I COMMEND an article by Philippe Verdier of the Walters Art Gallery, which will appear in the next issue: 'Russian Silversmiths' Work of the Seventeenth and Eighteenth Centuries'. Pending the imminent publication of catalogues on silver by the two Russian scholars, Mrs. Postnikova-Losseva and Mrs. Goldberg, M. Verdier's contribution will call the attention of researchers and collectors to a practically neglected chapter in the history of the decorative arts. As will also be seen, the silver pieces in the Walters Art Gallery represent only a small percentage of an extensive collection of Russian art, which was put up for display as a whole for the first time in 1959.

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